BERKSHIRE

Boston Symphony Orchestra

FESTIVAL

TANGLEWOOD

STEINWAY

To teach your child to look at life through music is to make her world all the richer. But let Steinway be her mentor.

The golden rewards of owning a Steinway far exceed any price placed upon it. Young fingers learn quicker from the incredible sensitivity of its Accelerated Action. A keener sense of tone is developed from knowing its glorious singing voice. Mastery comes easier.

And so enduring is the magnificent beauty of the Steinway, so perfect its craftsmanship that it will serve for many years. A Steinway costs more initially, but in terms of its true value and abiding advantages it is the most economical of all pianos!

THE STEINWAY is used exclusively by Brailowsky, Casadesus, Hess, Horowitz, Jonas, Kapell, Kreisler, Lehmann, Novaes, Ormondy Rubenstein, Serkin, Templeton, Toscanini, and virtually every other famous artist. Illustrated is the beautiful Hepplewhite. Now you may purchase a Steinway at terms to suit your individual convenience!

In Massachusetts and New Hampshire, new Steinways are sold only by

M·Steinert & Sons

Jerome F. Murphy, *President*

162 BOYLSTON ST., BOSTON

Branches in Worcester, Springfield, Wellesley Hills

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Berkshire Festival, Season 1951

TANGLEWOOD, LENOX, MASSACHUSETTS

THEATRE-CONCERT HALL

Concerts by Members of the Orchestra

CHARLES MUNCH, *Conducting*

Concert Bulletin, with historical and descriptive notes by
JOHN N. BURK

COPYRIGHT, 1951, BY BOSTON SYMPHONY ORCHESTRA, INC.

Trustees of the Boston Symphony Orchestra, Inc.

HENRY B. CABOT, *President* JACOB J. KAPLAN, *Vice-President* RICHARD C. PAINE, *Treasurer*
PHILIP R. ALLEN THEODORE P. FERRIS N. PENROSE HALLOWELL M. A. DE WOLFE HOWE LEWIS PERRY
JOHN NICHOLAS BROWN ALVAN T. FULLER FRANCIS W. HATCH CHARLES D. JACKSON EDWARD A. TAFT
RAYMOND S. WILKINS OLIVER WOLCOTT

Tanglewood Advisory Committee

ALAN J. BLAU GEORGE W. EDMAN LAWRENCE K. MILLLER JAMES T. OWENS WHITNEY S. STODDARD
HENRY W. DWIGHT F. ANTHONY HANLON GEORGE E. MOLE LESTER ROBERTS ROBERT K. WHEELER

GEORGE E. JUDD, *Manager*

Assistant Managers: T. D. PERRY, JR. N. S. SHIRK

Symphoniana

THE fifteen Festival concerts are but a small portion of the performances given at Tanglewood in the course of the six weeks' season. Almost daily, concerts are listed by one of the five departments of the Berkshire Music Center, which include two complete symphony orchestras, conductor pupils, a chorus, the Opera Department, composer students whose music is performed, and various chamber groups. In addition to these performances there will be a series of three chamber concerts presented by the Elizabeth Sprague Coolidge Foundation in the Library of Congress and by Mrs. Coolidge personally, and organ recitals by E. Power Biggs. A printed calendar of all performances may be obtained by request at the Friends' Office near the Main Gate.

The Berkshire Music Center is the only full-sized school maintained by a large orchestra on its own precincts. It was founded by this Orchestra in 1940 in fulfillment of the plan of Serge Koussevitzky — a plan which is being closely maintained. The distinguished faculty includes the principals of the Boston Symphony Orchestra. The finest talents among the younger musicians of today, drawn from our conservatories and from other parts of the world, comprise the members of the student body. These young artists are ready to make music for the pleasure of all who will endorse their efforts by joining the Friends of the Berkshire Music Center. A voluntary contribution constitutes enrollment in this Society. All Friends are invited to the School performances, subject only to limitations of space in the three auditoriums of Tanglewood.

* * *

The Saturday morning rehearsals of the Boston Symphony Orchestra for the final three weeks of the Festival will be open to the public at a nominal charge, the receipts to benefit the Pension Fund of the Boston Symphony musicians.

* * *

TANGLEWOOD ON PARADE is listed this year for Friday, August 10. The many events will begin in the late afternoon and continue into the evening, culminating in a special program by the Boston Symphony Orchestra. Various activities of the Berkshire Music Center will also be on view. The full program will be announced shortly.

* * *

Exhibitions on view at the Berkshire Museum in Pittsfield through the Festival weeks include the Willson Collection of engravings and drawings of composers* and exhibitions of the work of Charles Dana Gibson, E. Barnard Lintott and William Malherbe. The annual summer Members Night will be Friday August 3. Unusual films are shown at the Little Cinema. The Museum organizes scenic and historic bus tours.

*By courtesy of the Childs Gallery, Boston

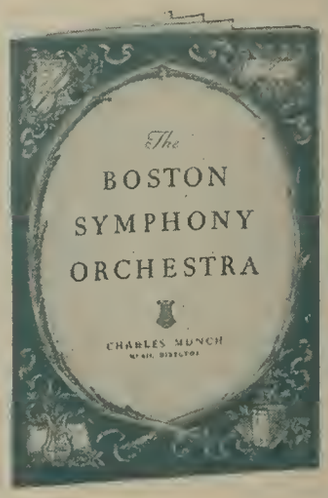
Visit The

TANGLEWOOD MUSIC STORE

(NEAR THE MAIN GATE)

TANGLEWOOD
Souvenir Pictorial Book

50¢



Illustrated Anniversary
Booklet

25¢

Recordings and miniature scores, including works given at the Festival concerts, musical books, postcards, films, etc.

BACH

First Program

SATURDAY EVENING, JULY 7, AT 8:15

BRANDENBURG CONCERTO NO. 3, IN G MAJOR, *for* Strings
Allegro moderato Allegro

CONCERTO IN C MAJOR, *for* Three Pianos and Strings
Allegro ma non troppo Adagio Allegro
Soloists . . . IRVING FINE, RALPH BERKOWITZ, BERNARD ZIGHERA

BRANDENBURG CONCERTO NO. 2, IN F MAJOR
Allegro moderato Andante Allegro
Solo Violin: RICHARD BURGIN; *Flute:* GEORGES LAURENT; *Oboe:* RALPH GOMBERG; *Trumpet:* ROGER VOISIN

INTERMISSION

Final Chorus from "THE PASSION ACCORDING TO ST. MATTHEW"
(*In Memory of* SERGE KOUSSEVITZKY)

BRANDENBURG CONCERTO NO. 6 IN B-FLAT MAJOR, *for* Strings
Allegro Adagio ma non tanto Allegro

BRANDENBURG CONCERTO NO. 4 IN G MAJOR, *for* Violin, Two Flutes, and String Orchestra
Allegro Andante Presto
Violin: RICHARD BURGIN *Flutes:* GEORGES LAURENT, JAMES PAPPOUTSAKIS

Second Program

SUNDAY AFTERNOON, JULY 8, AT 3:00

"DER ZUFRIEDENGESTELLTE AEOLUS", DRAMMA PER MUSICA
PHYLLIS CURTIN, *Soprano;* EUNICE ALBERTS, *Contralto;* DAVID LLOYD, *Tenor;* JAMES PEASE, *Bass*

CONCERTO IN D MINOR *for* Three Pianos and Strings
Allegro Alla Siciliana Allegro
Soloists . . . IRVING FINE, RALPH BERKOWITZ, BERNARD ZIGHERA

INTERMISSION

MAGNIFICAT
Chorus — Aria (*Soprano*) — Aria (*Soprano*) — Chorus — Aria (*Bass*) — Duet (*Alto* and *Tenor*) — Chorus — Aria (*Tenor*) — Aria (*Alto*) — Terzett (*Sopranos* and *Alto*) — Chorus
Festival Chorus prepared by HUGH ROSS

BALDWIN PIANO NBC BROADCASTS RCA VICTOR RECORDS

TUNE IN SUNDAYS

U. S. STEEL
again presents the
NBC Symphony Summer Concerts

These world-famed conductors:
Alfred WALLENSTEIN
Sigmund ROMBERG
Arthur FIEDLER
Percy FAITH
Maurice ABRAVANEL
Victor ALESSANDRO
Antal DORATI
Milton KATIMS
Vladimir BAKALEINIKOFF
Fritz REINER
Hans SCHWIEGER
Arthur Bennett LIPKIN
Harold LEVEY
and an outstanding group of distinguished soloists

8:30 P.M., EDT
NBC NETWORK

Charles Munch

Charles Munch was born in Strasbourg, September 26, 1891. His father, Ernest, was leader of the St. Guillaume choir in the Strasbourg Cathedral, and the first teacher (in violin) of Charles. Charles' uncle Eugene rivalled his brother Ernest in producing the cantatas and passions of Bach in the Cathedral at Mulhouse. Albert Schweitzer was a pupil of Eugene and organist for both brothers in their numerous Bach performances. Charles Munch studied violin with Lucien Capet in Paris, Carl Flesch in Berlin, and became concertmaster of the Gewandhaus Orchestra in Leipzig.

In 1929, he settled in Paris, conducted the concerts of the Straram Orchestra (1930–31), founded the Orchestre Symphonique de Paris in the same season, conducted the Lamoureux Concerts as well, and in succeeding seasons began the round of guest engagements which have since made him a world traveler. It was in 1937 that he succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra, the position he held through the war period. In 1946 he made his first visit to the United States, conducting this and other orchestras.

He was engaged in the spring of 1948 to succeed Serge Koussevitzky as regular conductor of the Boston Symphony Orchestra beginning with the season of 1949–50. Meanwhile, in the autumn of 1948, he crossed the Atlantic for an extended tour with the Orchestre National de la Radio Diffusion Francaise, the French national broadcasting orchestra, of which he was the conductor.

Mr. Munch was conducting concerts in France and Italy when, on the news of Serge Koussevitzky's death he returned to lead the Festival concerts of his Orchestra through the season, making his first visit to Tanglewood.

Program Notes

First Program

JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died at Leipzig on July 28, 1750

CONCERTO, G MAJOR, NO. 3 *(of the Brandenburg Set)* FOR THREE VIOLINS, THREE VIOLAS, THREE VIOLONCELLOS, WITH BASS BY THE CEMBALO

Bach presented his six "Brandenburg" Concertos to the Margraf of Brandenburg in 1721. The set can be looked upon as an experiment in various instrumental combinations. Of the six this one, like the last, is written for strings only. It is unique among them in having no intervening slow move-

Highlights of the Festival Repertoire on COLUMBIA Lp RECORDS

Bach: Brandenburg Concerto No. 1 in F Major—Ensemble with The Prades Festival Orchestra, Pablo Casals, Conductor, Lp Record ML 4345.

Brahms: Variations on a Theme by Haydn—Op. 56a, The Philadelphia Orch., Eugene Ormandy, Conductor, Lp Record ML 2066, 78 rpm Set MX-322.

Brahms: Concerto No. 2 in B-Flat Major—Rudolf Serkin, piano, with the Philadelphia Orch., Eugene Ormandy, Conductor, Lp Record ML 4014, 78 rpm Set MM-584.

Brahms: Symphony No. 2 in D Major—Artur Rodzinski cond. the Philharmonic-Symphony Orch. of N. Y., Lp Record ML 4068, 78 rpm Set MM-725.

Brahms: Symphony No. 3 in F Major—The Philadelphia Orch., Eugene Ormandy, Conductor, Lp Record ML 4088, 78 rpm Set MM-642.

Dvořák: Symphony No. 4 in G Major—Bruno Walter cond. the Philharmonic-Symphony Orch. of N. Y., Lp Record ML 4119, 78 rpm Set MM-770.

Franck: Symphony in D Minor—The Philadelphia Orchestra, Eugene Ormandy, Conductor, Lp Record ML 4024, 78 rpm Set MM-608.

Handel: Water Music—Suite—The Philadelphia Orchestra, Eugene Ormandy, Conductor, Lp Record ML 2054, 78 rpm Set MX-279.

Haydn: Symphony No. 88 in G Major—The Philadelphia Orchestra, Eugene Ormandy, Conductor, Lp Record ML 4109, 78 rpm Set MM-803

Haydn: Symphony No. 101 in D Major—("The Clock"), The Philadelphia Orchestra, Eugene Ormandy, Conductor. Lp Record ML 4268, 78 rpm Set MM-894

Haydn: Symphony No. 92 in G Major—("Oxford"), The Cleveland Orchestra, George Szell, Conductor, Lp Record ML 4268, 78 rpm Set MM-880.

Moussorgsky-Ravel: Pictures at an Exhibition—Philharmonic-Symphony Orch. of N. Y., cond. by Artur Rodzinski, Lp Record ML 4033, 78 rpm Set MM-641.

Mozart: Symphony No. 39 in E-Flat Major—(K. 543), The Cleveland Orchestra, George Szell, Conductor, Lp Record ML 4109, 78 rpm Set MM-801.

Ravel: Rapsodie Espagnole—The Philadelphia Orchestra, Eugene Ormandy, Conductor, Lp Record ML 4306, 78 rpm Set MX-342.

Prokofiev: Symphony No. 6 in E-Flat Minor—The Philadelphia Orchestra, Eugene Ormandy, Conductor, Lp Record ML 4328, 78 rpm Set MM-950.

Saint-Saëns: Symphony No. 3 in C Minor—Charles Munch cond. the Philharmonic-Symphony Orch. of N. Y., Lp Record ML 4120, 78 rpm Set MM-747.

Schumann: Symphony No. 4 in D Minor—The Cleveland Orchestra, George Szell, Conductor, Lp Record ML 2040, 78 rpm Set MM-821.

Sibelius: Symphony No. 5 in E-Flat Major—Artur Rodzinski cond. The Cleveland Orchestra, Lp Record ML 4043, 78 rpm Set MM-514.

R. Strauss: Don Juan—Fritz Reiner cond. the Pittsburgh Symphony Orchestra, Lp Record ML 2079, 78 rpm Set MX-190.

Tchaikovsky: Symphony No. 6 in B Minor—("Pathétique"), Artur Rodzinski cond. the Philharmonic-Symphony Orch. of N. Y. Lp Record ML 4051, 78 rpm Set MM-558.

COLUMBIA Lp

First, Finest, Foremost in Recorded Music

"Columbia," "Masterworks," CL and Lp Trade Marks Reg. U. S. Pat. Off. Marcas Registradas

The Berkshire Hills

OFFER many cultural attractions to make your visit a pleasant one during the Summer months.

You will find our region equally attractive in the Fall when the autumn foliage is at its best. Nature completes an incomparable transformation. Many of our inns and hotels offer substantial reductions in rates.

And for year-round good living, a place to live, work or play, hundreds of good people who were formerly seasonal visitors have chosen

THE BERKSHIRE HILLS

May we assist you in providing further details, our list of real estate agents, hotels, guest houses, and inns? Write:

THE BERKSHIRE HILLS CONFERENCE
COUNTY COURT HOUSE
PITTSFIELD, MASS.

ment to bring the customary contrast between the two allegros.*

The original title runs *"Concerto 3zo a tre Violini, tre Viole, e tre Violoncelli col Basso per il Cembalo,"* but the score definitely gives a place to the string basses, doubling the 'cellos, whereby the *"cembalo"* becomes merely a reinforcing instrument, unessential in the general balance. Bach thus divides his forces into three complete and equal string orchestras. At times, as in the first exposition, the three parts for each kind of instrument are in unison, making an ensemble of only three distinct voices (though the players themselves are distributed), giving a special sense of integration and solidity. At times the three parts (for violins, violas, or cellos) are at variance, giving an infinite diversity and richness in contrapuntal imitation. Using brief rhythmic figures, Bach establishes and sustains an astonishing vitality in their varied manipulation. "The two movements," writes J. A. Fuller-Maitland, "make up a composition that is surely without a rival as the expression of a frank and fearless joy, a joy from which everyday mirth is not excluded and which yet is well fitted for a tribute of spiritual exultation." Philip Spitta speaks of the first movement as "instinct with life and genius." He draws the attention to a particular passage (from the 78th bar) which he considers "as fine as anything in the whole realm of German instrumental music; the chief subject is given out in the second violin part, the first violin then starts an entirely new subject which next appears on the second violin, drawing in more and more instruments, and is at last taken up by the third violin and the third viola, and given out weightily on their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several bars. There is no adagio in regular form. Two long-held chords alone release the imagination for a moment, and then begins the concluding movement, a true concerto finale in 12-8 time."

* Bach used the first movement as an instrumental introduction (*"Concerto"*) to his Cantata 174 (*"Ich liebe den höchsten von ganzen Gemüthe"*) for Alto, Tenor, Bass, and Orchestra. To the string parts, unchanged, he added 2 corni da caccia, 2 oboes and tenor oboe (*"Taille"*), the wind parts sometimes doubling, sometimes adding to the notation.

PITTSFIELD, MASS.

ANTIQUES SHOW And SALE

MASONIC TEMPLE, SOUTH ST.

JULY 27 THRU AUGUST 4

(Not open Sundays)

11:00 A.M. TO 10:30 P.M. DAILY

Take advantage of this opportunity to see and buy the finest in antiques while you are in the Berkshires.

ADMISSION 60¢ TAX INCLUDED

Concerto for Three Claviers, with Strings, No. 2 in C Major

There is an unprovable, but irrefutable theory that Bach wrote his two concertos for three claviers to perform with his piano-playing sons, Carl Philipp Emanuel and Wilhelm Friedemann Bach at the meetings of the Telemann Society in Leipzig. If this was the case, the two works would have been composed before 1733 the year when Wilhelm Friedemann left Leipzig to take the position of organist in the Sophien Kirche in Dresden. Friedemann was then twenty-three, Emanuel nineteen, Bach forty-eight. The two elder sons, having been raised to be musicians in the long-standing family tradition, were both accomplished artists. Bach had written the Clavier-Büchlein as an exercise book for Wilhelm Friedemann as a boy. Emanuel played from it too, and later wrote a ground-breaking book on keyboard playing. In the service of Frederick the Great and later as director of the Johanneum at Hamburg, he was to become for years more famous than his father. Both sons lived to compose piano concertos of their own.

Philipp Spitta misses in this Concerto the "delightful and soothing" qualities of the D minor, but writes nevertheless of "that perfect workmanship which makes the strong, grave, majestic Concerto in C major one of the most imposing of all Bach's instrumental compositions." The fine Adagio may have brought this praise from him, but surely no less the elaborate and grandly conceived fugue finale. Albert Schweitzer finds that the "tonal and rhythmic effects that Bach has achieved with three claviers are indescribable. At every hearing of these works, we stand amazed before the mastery of so incredible a power of invention and combination."

Brandenburg Concerto No. 2, in F Major, for Trumpet Flute, Oboe and Violin with String Orchestra

The Brandenburg concertos were composed between May 1718 (when Bach met the Margraf of Brandenburg) and the spring of 1721 (the time of their dedication).

In our more than thirty years' experience we have never seen a record-changer to equal

● THE REVOLUTIONARY NEW "LINCOLN" AUTOMATIC "TURNOVER" RECORD-CHANGER

for all records 33 1/3-78-45 r. p. m.

SYMPHONIES, concerti and other works complete on one Long-Playing record, are played without interruption on the LINCOLN.

• Automatically plays 20 standard or 22 Long-Playing records—ONE SIDE or BOTH SIDES, in PROPER SEQUENCE.
• Intermixes 7", 10" and 12" Records of same speed.
• Plays through your present Radio, Phonograph or Television.

EXCLUSIVELY AT

LIBERTY Music Shops

450 MADISON AVENUE • 795 MADISON AVENUE
975 MADISON AVENUE • (HOTEL CARLYLE)
NEW YORK 22, N. Y.
228 EAST POST ROAD • WHITE PLAINS

COME IN and ask for a demonstration of this remarkable record-changer, or write for brochure.

Berkshire Playhouse

STOCKBRIDGE, MASSACHUSETTS

WILLIAM MILES, *Director*

Week of July 9th

"LEGEND OF SARAH"

By JAMES GOW and ARNAUD D'USSEAU

Week of July 16th

"TWO GIRLS WANTED"

By GLADYS UNGER

Week of July 23rd

ALINE MACMAHON in

"The Glass Menagerie"

By TENNESSEE WILLIAMS

Week of July 30th

PAUL HARTMAN in

"One's a Crowd"

a new play by EUGENE RASKIN

Week of August 6th

KATHERINE ALEXANDER in

"Lady Windemere's Fan"

By OSCAR WILDE

Season continues through September 1st
Nightly (except Sunday) at 8:45
$2.94, $1.80, tax incl.

Matinees Wednesday and Saturday at 2:30
$1.80 and $1.20, tax incl.

Special Festival Attraction!
Thursday, August 2nd — Friday, August 3rd at 2:30
ELISABETH SCHUMANN
in two afternoons of Lieder
Price: $2.40, tax incl. All seats reserved

The autograph score bears this title: *"Concerto 2do à Tromba, 1 Fiauto, 1 Hautbois, 1 Violino concertati, e 2 Violini, 1 Viola è Violone in Ripieno col Violoncello e Basso per il Cembalo."*

The Second Brandenburg Concerto, in particular Philip Spitta has called "a true *Concerto Grosso,* except that the *concertino* — *i.e.,* the group of solo instruments which is contrasted with the *tutti* — consists of four: namely, one string and three wind; so that a departure is made in every way from the custom which decrees that the *concertino* shall consist of two violins and a violoncello. The plan of the first movement (*Allegro,* F major, 2-2) is a model of clearness and simplicity, but with an indescribable wealth of episodical invention; and the most delicate combinations sparkle and gush forth from all sides. The *Andante* (D minor, 3-4) is written for flute, oboe, violin, 'cellos, and cembalo; the Finale (*Allegro assai,* F major, 2-4), is a fugue in the *concertino* parts, supported by the bass and accompanied by the *tutti* in a modest and masterly way. On account of its crystal-clear and transparent organism, this concerto is a greater favorite than the more closely woven First; the feeling, moreover, is throughout of a kind easily entered into. The marvelously beautiful *Andante* is soft and tenderly simple, while the first and last movements rush and riot with all the freshness and vigor of youth. Truly, even if Bach could not avail himself of the full colors used by later musicians, yet his instrumental music is steeped in the true spirit of German romance."

FINAL CHORUS FROM THE PASSION ACCORDING TO ST. MATTHEW

Wir setzen uns mit Tränen nieder,
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh'!
Ruh't, ihr ausgesognen Glieder,
Euer Grab und Leichenstein
Soll dem ängstlichen Gewissen
Ein bequemes Ruhekissen
Und der Seelen Ruhstatt sein.
Höchst vergnügt,
Schlummern da die Augen ein.

ANTIQUES SHOW

TOWN HALL • LENOX, MASS.

July 27th thru August 11th

(Closed Sundays)

DAILY From 11 A.M. *to* 10 P.M.

Management of
BERKSHIRE HILLS ANTIQUES INC.

Brandenburg Concerto in B-Flat Major, No. 6 for 2 Viole da Braccia, 2 Viole da Gamba, Cello, Violone and Cembalo

Bach wrote the last of his set of Brandenburg Concertos in six individual parts, and it has been accordingly performed by six string players (two violas and two cellos concertanti, additional cello with bass, and continuo) at the Festival concerts at Tanglewood, and so recorded.

To the brilliance of the Third Brandenburg Concerto, where the incisive tone of the violins predominates, Bach has opposed in his other string concerto, the Sixth, only the lower and darker register of the string instruments, the characteristic color of the violas prevailing in a close and constant duet. The lively course of the first allegro is relieved by a broadly melodic adagio in E-flat. Here the two viola parts are emphasized, for the gambas (cellos) in this movement are silent. The single cello part provides a sustaining legato, blending with the usual bass accompaniment until it takes up the principal melody near the end. The last movement, in 12-8 time, restores the original key and vigorous interplay of voices. The Concerto, according to the observation of Sir Hubert Parry, "is a kind of mysterious counterpart to the Third Concerto; as the singular grouping of two violas, two *viole da gamba* and a 'cello and bass, prefigures. The colour is weird and picturesque throughout, and the subject matter such as befits the unusual group of instruments employed."

The *"viola da braccia"* which Bach specified was, as Charles Sanford Terry has pointed out in his invaluable book, "Bach's Orchestra," nothing more than the ordinary viola of his time. The name survived to distinguish the "arm viol" from the "leg viol," the *"viola da gamba."** The *"viola da gamba,"* the last survivor of the family of viols, was an obsolescent instrument in Bach's day, although good players upon it were still to be found.

* The *gamba* was for centuries a gentleman's instrument. It will be remembered that Sir Toby Belch said of Sir Andrew Aguecheek in "Twelfth Night": "He plays o' the viol-de-gamboy, and speaks three or four languages word for word without book."

Boston Music Co.

NEW ENGLAND'S FINEST AND MOST COMPLETE
Music House

SHEET MUSIC · RECORDS · ALBUMS

Literature and Study Books — Instruments
Excellent stock of small scores — Musical Gifts

We Mail Everywhere

116 BOYLSTON STREET · BOSTON 16

CRANE
MUSEUM

historical exhibits of
fine papermaking
since 1801
open 2 to 5 p.m.
monday through friday
june-september
Dalton, Massachusetts

•

Five miles east of Pittsfield
on route no. 9

Brandenburg Concerto No. 4, in G Major, for Violin Concertante, with Two Flutes and Strings

The Fourth Concerto calls for the now obsolete *"flûtes à bec,"* and describes their function as *"due flauti d'echo."* In the concertino the violin sometimes takes the lead, especially in florid solo passages in the first and last movements. The two flutes fill out an industrious concertino, sometimes alternating in duet fashion, sometimes rippling along together in a graceful euphony of thirds. The opening *Allegro,* moving along at a brisk pace, develops a single theme. The brief *Andante* is a grave interlude. The *tutti* and single voices are closely enmeshed save in those places where the concertino repeats a phrase of the orchestra, echo-fashion. The final *Presto* is a prodigious fugue. The orchestra gives the subject, the violin repeats it, and the flutes answer in unison. The violin sets up a running discourse, the flutes coming in canonically over it. Presently the violin dominates with weaving figures. All voices take part in an imposing conclusion. Philipp Spitta calls this fugue "grand in every respect. It is 244 bars long, and for animation, for importance of subjects, for wealth of invention, for easy mastery over the most complicated technical points, for brilliancy and grace, it is in the very first rank of Bach's works of this kind."

POONA CHEESE

POONA

FRALEIGH HILL FARM
Millbrook, N. Y.

Second Program

Johann Sebastian Bach
Born at Eisenach on March 21, 1685; died at Leipzig on July 28, 1750

Der zufriedengestellte Aeolus, Dramma per Musica

Bach's secular cantata "Aeolus pacified" was written in 1725 to celebrate the name day, August 3, of Dr. A. F. Müller (1684–1761). The text, as

We Do Not Advertise in *LIFE, S. E. P., COLLIERS,* or *ATLANTIC*

But We Do in This Program — *Why?*

BECAUSE: HERE YOU ARE IN TANGLEWOOD
HERE WE ARE IN STOCKBRIDGE
and We Would Like to Be *Your BERKSHIRE BANK*

THE HOUSATONIC NATIONAL BANK

Located Between THE TOWN OFFICE and THE RED LION INN

The First Bank in South Berkshire, Established 1825 Member F. D. I. C.

Welcome
TO
PITTSFIELD
"IN THE HEART OF THE BERKSHIRES"

England Brothers

The Store Accommodating

usual, was drawn from Picander.

A boisterous chorus urges Aeolus to release the winds from their cave that they may rage across the earth, whip up the seas, and spread ruin far and wide. Aeolus is ready to obey and orders his minions to do their worst, now that summer is over, and the season for winter storms has come. In an air he rejoices, laughing aloud in his destructive power:

1. *Chorus:* Zerreisset, zersprenget, zertrümmert die Gruft, die unserm Wüthen Gränze giebt. Durchbrechet die Luft, dass selber die Sonne zur Finsterniss werde, durchschneidet die Fluthen, durchwühlet die Erde, dass sich der Himmel selbst betrübt.
2. *Recitative:* (Aeolus) Ja! Ja! Die Stunden sind nunmehro nah', dass ich euch treuen Unterthanen den Weg aus eurer Einsamkeit, nach bald geschloss'ner Sommerszeit, zur Freiheit werde bahnen. Ich geb' euch Macht, vom Abend bis zum Morgen, vom Mittag bis zur Mitternacht mit eurer Wuth zu rasen, die Blumen, Blätter, Klee mit Kälte, Frost und Schnee entsetzlich anzublasen; ich geb' euch Macht, die Cedern umzuschmeissen und Bergesgipfel auf zureissen; ich geb' euch Macht, die ungestümen Meeresfluthen durch euren Nachdruck zu erhöh'n, dass das Gestirne wird vermuthen, ihr Feuer soll durch euch verlöschend untergeh'n.
3. *Aria:* (Aeolus) Wie will ich lustig lachen, wenn Alles durcheinander geht, wenn selbst der Fels nicht sicher steht, und wenn die Dächer krachen!

But Zephyrus, gentle God of the west wind, grieving at the sadness of autumn and fearful of this threat of devastation, implores him to be merciful:

4. *Recitative:* (Zephyrus) Gefürcht'ter Aeolus, dem ich im Schosse sonsten liege und deine Ruh' vergnüge, lass deinen harten Schluss mich doch nicht allzufrüh erschrecken, verziehe, lass in dir, aus Gunst zu mir, ein Mitleid noch erwecken.
5. *Aria:* (Zephyrus) Frische Schatten, meine Freude, sehet, wie ich schmerzlich scheide, kommt, bedauert

"AN EYE FOR MUSIC"
by MARTHA BURNHAM HUMPHREY

Delightful action sketches and human interest stories of *Serge Koussevitzky* in his last decade with Boston Symphony. Also sketches and stories of Munch, Bernstein, Carvalho, Stokowski, Mitropoulos and many other conductors and players.

On sale at the Tanglewood Music Store — $3.50

For Cool Refreshment . . .
For Rich Flavor . . .
It's Hoods
ICE CREAM
SMOOTH and DELICIOUS

Elm Court
Lenox, Massachusetts

Cordially Invites
You and Your Friends
To Visit Our
GREEN HOUSES AND GARDENS

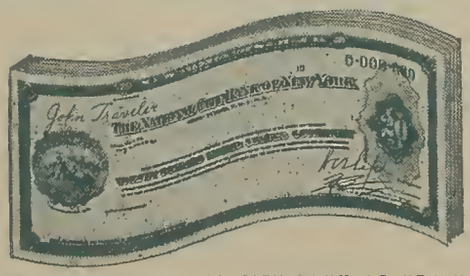
AT THE
MANSION HOUSE
COCKTAILS — LUNCHEON — TEA
DINNER — ROOMS

Lenox 670

OVERTURE TO EVERY
JOURNEY . . . CARRY
NATIONAL CITY BANK
TRAVELERS CHECKS

- Spendable everywhere—just like cash
- Safe—prompt refund if lost or stolen
- Good until used
- Cost only 75¢ per $100
- Buy them at your bank

NCB
TRAVELERS CHECKS



BACKED BY THE NATIONAL CITY BANK OF NEW YORK
First in World Wide Banking
Member Federal Deposit Insurance Corporation

Visit Our Studio

You will find one of the most interesting stores in the country.

Hand Block Printed Table Linens

Skirts, Dirndl Dresses — Hand Painted Boxes,

Many Other Items

Wholesale *Retail*

★

WALLACH of MUNICH

LIME ROCK, Conn., just off Route 7

10 MILES SOUTH OF STATE LINE

DRAGON'S **F-2 Milk Bar & Restaurant**

Telephone Sheffield 114 . . Five Miles South of Great Barrington on Route 7

Jumbo Frog Legs . . . Soft Shell Crabs . . . Shad Roe *and* Bacon . . . Oysters . . . Shrimps . . . Scallops . . Fillet of Sole . . Roasts . . Steaks Italian Spaghetti . . Chow Mein . . Roast Turkey Corned Beef and Cabbage

All of the above and more on our menu every day.

Fountain Service

meine Schmach. Windet euch, verwaisten Zweige, ach, ich schweige, sehet mir nur jammernd nach.

Aeolus heeds him, but looks with more interest to Pomona, the protective Goddess of the fruit trees, and Pallas Athena in whom warlike qualities are balanced by peace-giving wisdom:

6. *Recitative:* (Aeolus) Beinahe wirst du mich bewegen. Wie? seh' ich nicht Pomona hier, und, wo mir recht, die Pallas auch bei ihr? Sagt, Werthe, sagt, was fordert ihr von mir, euch ist gewiss sehr viel daran gelegen.

Pomona begs him to spare the laden fruit trees, and Pallas adds her voice to sue for the balmy and helpful breezes of Zephyrus:

7. *Aria:* (Pomona) Können nicht die rothen Wangen, womit meine Früchte prangen, dein ergrimmtes Herze fangen, ach, so sage, kannst due sehn, wie die Blätter von den Zweigen sich betrübt zur Erde beugen, um ihr Elend abzuneigen, das an ahnen soll geschehn.
8. *Recitative:* (Pomona) So willst du, grimm'ger Aeolus, gleichwie ein Fels und Stein bei meinen Bitten sein? (Pallas) Wohlan, ich will und muss auch meine Seufzer wagen, vielleicht wird mir, was er, Pomona, dir stillschweigend abgeschlagen, von ihm gewährt. (Both) Wohl! wenn er gegen mich (dich) sich gütiger erklärt.
9. *Aria:* (Pallas) Angenehmer Zephyrus, dein von Bisam reicher Kuss und dein lauschend Kühlen soll auf meinen Höhen spielen. Grosser König, Aeolus, sage doch dem Zephyrus, dass sein Bisam reicher Kuss und sein lauschend' Kühlen soll auf meinen Höhen spielen.

Pallas implores Aeolus to withhold his ardors at least for this happy day of celebration, and Aeolus, moved by feminine persuasion, pauses to add his congratulations. He orders the riotous tempests back to their cave:

10. *Recitative:* (Pallas and Aeolus) Mein Aeolus, ach! störe nicht die Frölichkeiten, weil meiner Musen Helikon ein Fest, ein' angenahme Feier auf seinen Gipfeln angestellt. So sage mir: warum denn dir besonders dieser Tag so theuer, so werth und heilig fällt? O Nachtheil und Verdruss! soll ich denn eines Weibes Willen in meinem Regiment erfüllen? —Mein Müller, mein August, der Pierinnen Freud' und Lust, und mein geliebter Sohn erlebet die vergnügten Zeiten, da ihm die Ewigkeit sein weiser Name prophezeit.—Dein Müller, dein August, der Pierinnen Freud' und Lust, und dein geliebter Sohn erlebet die vergnügten Zeiten, da ihm die Ewigkeit sein weiser Name prophezeit? Wohlan! ich lasse mich bezwingen, euer Wunsch soll euch gelingen.
11. *Aria:* (Aeolus) Zurücke, zurücke, geflügelte Winde, besänftiget euch; doch wehet ihr gleich, so weht doch jetzund nur gelinde.

The three gentler deities rejoice in this happy outcome, and the chorus ends with birthday felicitations.

12. *Recitative:* (Pallas, Pomona and Zephyrus) Was Luft, was Freude, welch Vergnügen! entstehet in der Brust, dass sich nach unsrer Lust die Wünsche müssen fügen. So kann ich mich bei grünen Zweigen noch ferner hin vergnügt bezeigen, so seh' ich mein Ergötzen an meinen reifen Schatzen, so richt' ich in vergnügter Ruh' meines Augusts Lustmahl zu. Wir sind zu deiner Fröhlichkeit mit gleicher Lust bereit.
13. *Duet:* (Pomona, Zephyrus) Zweig' und Aeste zollen dir zu deinem Feste ihrer Gaben Ueberfluss. Und mein Scherzen soll und muss, deinen August zu verehren, dieses Tages Lust vermehren. Ich bringe

dir Früchte (mein Lispeln) mit Freuden herbei, dass alles zum Scherzen vollkommener sei.

14. *Recitative:* (Pallas) Ja, ja! ich lad' euch selbst zu dieser Feier ein; erhebet euch zu meinen Spitzen, wo schon die Musen freudig sein, und ganz entbrannt vor Eifer sitzen. Auf! lasset uns, indem wir eilen, die Lust mit frohen Wünschen theilen.

15. *Chorus:* Vivat August, August vivat, sei beglückt gelehrter Mann! Dein Vergnügen müsse blühen, dass dein Lehren, dein Bemühen möge solche Pflanzen ziehen, womit ein Land sich einstens schmücken kann.

Dr. Albert Schweitzer takes particular delight in this cantata in that it vindicates his favorite hobby — the finding of descriptive textual allusions in the music:

"The music is particularly vivacious. The first chorus and the recitative of Aeolus depicts the unbridled impetuosity of the scurrying winds. The aria *"Wie will ich lustig lachen"* ("How merrily will I laugh") is full of lusty laughter. A remarkable contrast to this strong music is afforded by the autumnal melancholy of the aria of Zephyrus, *"Frische Schatten, meine Freude."* In the aria of Pomona we see the leaves falling wearily from branch after branch. What caressing grace, again, in the aria of Pallas! What restrained power in the air of Aeolus, with its accompaniment for wind instruments alone, *"Zurücke, zurücke, geflügelte Winde!"* What glorious sunshine in the G major theme of the duet of the goddesses. And all this for Herr August Müller, who could have had no idea that Bach's music was a feast of the muses that would carry his name down to the remotest generations!"

Concerto for Three Claviers, with Strings, No. 1 in D Minor

In both concertos for this combination the three clavier parts are closely integrated, sometimes playing in unison, more often combining to fulfill the harmonic and melodic scheme, while the strings take a supporting, even a subordinate role. In the D minor Concerto the first player usually has the forefront of attention, sometimes taking the melodic line to himself as if Father Bach were naturally assuming the prerogative of his years and skill. In the slow movement, *"alla siciliana,"* the composer presents a dance-like theme in the expected 6/8 rhythm. The first clavier ends the movement with a long passage in sestolets, closing with a flourish. The finale is fugal in treatment with alternate passages in running sixteenths, again by the first player.

The instruments used in these two concertos are referred to in the title as *"3 cembali concertanti"* and were undoubtedly harpsichords. The function of the instrument as used in groups was traditionally a supporting continuo, nor had keyboard display in the manner of Domenico Scarlatti been combined with ensemble playing at that time. In these two

New England Conservatory of Music

HARRISON KELLER, *Director*

Faculty of the Conservatory includes the following members of the Faculty of the Berkshire Music Center

RAYMOND ALLARD
RICHARD BURGIN
SARAH CALDWELL
GINO CIOFFI
JOSEPH DE PASQUALE
GEORGES FOUREL
FERNAND GILLET
BORIS GOLDOVSKY
ALFRED KRIPS
GEORGES LAURENT
ROSARIO MAZZEO
GEORGES MOLEUX
ROGER VOISIN
FELIX WOLFES
ALFRED ZIGHERA
BERNARD ZIGHERA

Fall term begins September 17

For full information write the DEAN, 290 HUNTINGTON AVE., BOSTON, MASS.

AEOLIAN-SKINNER ORGAN COMPANY, INC.

Builders of the organs in

SYMPHONY HALL, BOSTON . . . *and at* TANGLEWOOD, MASS.

☆ ☆ ☆

BOSTON 25, MASS. *and* 17 West 57th Street, New York 19, N. Y.

IN MEMORIAM *Serge Koussevitzky*

Serge Koussevitzky, beloved master who perfected the "Stradivarius" of orchestras—the Boston Symphony.

vitzky

In a world of unrealized hopes, of half-fulfilled dreams, the joy of seeing visions accomplished is granted to few men. Yet such happiness was Serge Koussevitzky's. His fondest dream—a place where people could meet and enjoy great music informally—came true here at Tanglewood. In summers ahead, as people gather on these green lawns, the Berkshire Festival will be an affectionate monument to his genius . . . as will the priceless living documents of his legacy, his incomparable recordings.

AMONG THE GLOWING PERFORMANCES
WHICH SERGE KOUSSEVITZKY HAS LEFT TO A LISTENING WORLD . . .

BACH: Brandenburg Concerto No. 1, in F
Brandenburg Concerto No. 6, in B-Flat
Suite No. 1, in C
Suite No. 4, in D

BEETHOVEN: Symphony No. 3, in E-Flat, "Eroica"
Symphony No. 5, in C Minor, Op. 67
Symphony No. 9, in D Minor, "Choral"

BRAHMS: Symphony No. 3, in F, Op. 90

HAYDN: Symphony No. 92, in G, "Oxford"
Symphony No. 94, in G, "Surprise"

KHATCHATURIAN: Concerto for Piano and Orchestra (1936), William Kapell, pianist

MENDELSSOHN: Symphony No. 4, in A, Op. 90, "Italian"

MOZART: Eine Kleine Nachtmusik
Serenade No. 10, in B-Flat, K. 361
Symphony No. 36, in C, K. 425, "Linz"
Symphony No. 39, in E-Flat, K. 543

PROKOFIEFF: Concerto No. 2, in G Minor, Op. 63, Heifetz, violinist
Symphony No. 5
Peter and the Wolf, Op. 67
Eleanor Roosevelt, narrator

RAVEL: Bolero
Ma Mère L'Oye Suite

SCHUBERT: Symphony No. 8, in B Minor, "Unfinished"

TCHAIKOVSKY: Serenade in C, Op. 48
Symphony No. 4, in F Minor, Op. 36
Symphony No. 5, in E Minor, Op. 64

COMMEMORATIVE ALBUMS
(to be available this Fall)

Sibelius: Symphony No. 2, in D, Op. 43
R. Strauss: Don Juan, Op. 20
Wagner: Siegfried Idyll

All selections on both 45 rpm and Long Play records.

RCA VICTOR Records

WILLIAMSTOWN, MASS.

Dine at
Williams Inn

On the Campus
of Williams College

A short and beautiful drive
to the top of the Berkshires

★

Lobster — Steak
Brook Trout — Guinea Hen
Cocktails, of course

Recommended by Gourmet and Duncan Hines

The first of 12 *Treadway Inns* located in
New England and New York State

YALE
BARN

Presents

**FINE FOOD
AND GROG**

Open Every Day

ROUTE 44
BETWEEN
CANAAN & NORFOLK
CONNECTICUT

DANCING EVERY SATURDAY NIGHT

concertos, the tripled claviers give a preponderance by their very number. Bach's concertos for one or two harpsichords were in six ascertainable cases rewritten from violin concertos, and so inherited as prominent a part as the contemporary concerto grosso style afforded. The concertos for three keyboards cannot be so traced (neither exists in the original autograph and of the second there are copies in both C major and D major).

Magnificat (in D Major)

The autograph in D major, dated 1730, is a revision of a score originally in E-flat. Another *Magnificat* for solo soprano has been lost.

The song of the Virgin (Luke I, 46-55), beginning "My soul doth magnify the Lord," is part of the Vesper Service in both the Roman Church and the Church of England.

Chorus
Magnificat anima mea Dominum
Aria (*Soprano*)
Et exultavit spiritus meus in Deo salutari meo
Aria (*Soprano,* with oboe d'amore solo)
Quia respexit humilitatem ancillae suae; ecce enim ex hoc beatam me dicent
Chorus
Omnes generationes
Aria (*Bass*)
Quia fecit mihi magna, qui potens est, et sanctum nomen ejus
Duet (*Alto* and *Tenor*)
Et misericordia a progenie in progenies timentibus eum
Chorus
Fecit potentiam in brachio suo, dispersit superbos mente cordis sui
Aria (*Tenor*)
Deposuit potentes de sede, et exaltavit humiles
Aria (*Alto*)
Esurientes implevit bonis, et divites dimisit inanes
Terzett (*Sopranos* and *Alto*)
Suscepit Israel puerum suum recordatus misericordiae suae.
Chorus
Gloria Patri, et Filio et Spiritui sancto: sicut erat in principio, et nunc, et semper, et in secula seculorum.
Amen.

SAMMY VINCENT, INC.
23 North Street, Pittsfield
Exclusive agents in this area for the Baldwin Grand Piano used at Tanglewood and all other Baldwin models.

ARE YOU A RECORD COLLECTOR?

You can now obtain for your own phonograph the world's finest needle—the Professional Diamond! Used by all radio stations, engineers and leading record reviewers because it eliminates record wear, lasts almost indefinitely, gives finest reproduction, and saves money, time and worry. Send for free literature.

TELEVEX · 476 W. 238th ST., N. Y. 63

HAYDN

Third Program

SATURDAY EVENING, JULY 14, AT 8:15

SYMPHONY IN G MAJOR, No. 88

I. Adagio; Allegro II. Largo III. Menuetto: Trio IV. Finale: Allegro con spirito

PIANO CONCERTO IN D MAJOR

Vivace Un poco adagio Rondo all' Ungherese

Soloist . . . SEYMOUR LIPKIN

INTERMISSION

SINFONIE CONCERTANTE *for* Violin, Violoncello, Oboe, and Bassoon, *Op.* 84

I. Allegro II. Andante III. Allegro con spirito

Violin: RICHARD BURGIN *Cello:* SAMUEL MAYES *Oboe:* RALPH GOMBERG *Bassoon:* RAYMOND ALLARD

SYMPHONY IN D MAJOR, No. 104 ("London")

I. Adagio; Allegro II. Andante III. Menuetto: Allegro IV. Allegro spiritoso

---

Fourth Program

SUNDAY AFTERNOON, JULY 15, AT 3:00

SYMPHONY No. 103, IN E-FLAT MAJOR ("The Drum Roll")

I. Adagio; Allegro con spirito II. Andante III. Menuetto IV. Finale: Allegro con spirito

VIOLONCELLO CONCERTO IN D MAJOR

I. Allegro moderato II. Adagio III. Allegro

Soloist . . . GREGOR PIATIGORSKY

INTERMISSION

SYMPHONY No. 101 IN D MAJOR ("The Clock")

I. Adagio; Presto II. Andante III. Menuetto: Allegretto IV. Finale: Vivace

SYMPHONY IN G MAJOR, "Oxford," No. 92

I. Adagio; Allegro spiritoso II. Adagio III. Menuetto IV. Presto

---

Third Program

JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

SYMPHONY IN G MAJOR, No. 88

This symphony was composed probably for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

The *Adagio* introduction, with its short but full-sounding chords, brings in complete contrast the sprightly opening subject, stated softly by the strings. The second subject, chromatic and suave, duly comes in in the dominant D major. The composer begins his development with light play upon a rippling string figure which has accompanied the first statement for full orchestra of the main subject. This figure, leaping about from key to key, sometimes in the minor, appearing in each part of the orchestra, gracefully setting off the theme itself, becomes the principal fabric of the development. The *Largo,* in D major, develops from a graceful and songful theme which brings three times an impassioned *fortissimo* outburst by the full orchestra. This *Largo* gives more than one premonition of the early slow movements of Beethoven. The Minuet, with little ornamental flourishes, is more courtly than some of Haydn's symphonic minuets. But in the Trio true peasant *Gemütlichkeit* is suggested by the droning bass in open fifths under the flowing theme. As soon as the delightful subject of the finale has made its first appearance, one knows that a strict rondo is in order, so that it may make as many "happy returns" as possible. It does so duly, sometimes enhanced by suspensive preparation (again a hint for Beethoven's later uses). One's lingering impression of the symphony is an abundance of little felicities in dynamic contrast, color variety and modulation, an inexhaustible store of adroitness masquerading as *naïveté.*

PIANO CONCERTO IN D MAJOR

Published in score in 1784 (the original manuscript is missing), this concerto is accepted as the latest of three usually listed.*

Like its fellows, its virtue is simplicity and its character is chamber music. As in the second concerto in G major, the accompanying orchestra consists of two oboes, two horns and strings. If Haydn knew the piano concertos of Mozart, he did not choose to advance hand in hand with his colleague on this path as he did with the string quartet form. Indeed the charm of this concerto is its transparent economy of means, its entire freedom from bravura.

With no regard for giving his soloist a dramatic entrance, Haydn makes him meekly double the string basses through the exposition, as if he must

* Wanda Landowska, performing the D Major Concerto on the harpsichord, states that the original published score was entitled as for *"clavicembalo o fortepiano."* This alternative was quite customary in the day of Haydn and the early Beethoven, when publishers were anxious to sell their wares to the possessors of either harpsichord or piano. Mme. Landowska states that Haydn must have written "at least twenty concertos for the keyboard." If so, these must have been divertimenti for chamber groups rather than concertos in even the 18th century sense of the term.

BERKSHIRE RESTAURANT, INC.

Sea Food Our Specialty

Choice Liquors

141 - 143 WEST STREET, PITTSFIELD, MASS. - - - - - - - - - Tel. 2-0512

Seating Capacity — 600 Guests

CARROLL, VERGE & WHIPPLE, INC.

General Contractors — Consulting Engineers

PITTSFIELD, MASSACHUSETTS

always keep his place as supporting continuo, in the old concerto grosso tradition. The piano then takes over, though modestly, discoursing a simple melody with a bass of the Alberti variety, lightly accompanied or alternating with the orchestra. The violins state the romantic theme of the Poco Adagio, but the soloist presently takes the lead and embroiders the melody with a fine filigree of triplets or scale figures. The final gypsy rondo quite belongs to the pianist from beginning to end. The dance tune is redolent of the piano sonatas. There is a delightful excursion into the tonic minor before the final return of the gay, Haydnesque theme.

SEYMOUR LIPKIN was born in Detroit in 1927. He attended the Curtis Institute of Music in Philadelphia, where he studied piano with Rudolf Serkin. He studied at the Berkshire Music Center in 1942, and returning in 1946, was one of the conducting pupils of Dr. Koussevitzky. He was the winner of the Rachmaninoff Fund national Piano Contest in 1948. He has since joined the faculty of the Berkshire Music Center.

Symphonie Concertante in B-Flat Major (for Oboe, Bassoon, Violin and Violoncello), Op. 84

Composed in 1792, this Symphonie Concertante was first performed in London, March 9 of that year.

Six symphonies for each of Haydn's two visits to London, however prodigious a contribution, were not the sum of the music he wrote for the English. There was the opera *Orfeo ed Eurydice,* not performed and only recently brought to light. During his first visit of eighteen months (between January 2, 1791 and June 22, 1792), he found time to write a "symphonie concertante" to bring forward certain talents in Salomon's orchestra, in particular Johann Peter Salomon himself, as leader of the violins (nor is Salomon slighted in the score). Haydn conducted it at the fourth concert on March 9th with Salomon, Menel, Harrington and Holmes as the soloists, repeated the performance in the following week and again at a concert for his own benefit on May 3rd.

Haydn follows the old concerto grosso style, combining and alternating the two groups, the tutti and the concertino of four instruments. The small

The Carry-All
A COUNTRY GIFT SHOP
ARTS AND CRAFTS
Route 183 — 2 miles south of Tanglewood

SOLE SUPPLIERS OF CHOCOLATE SPECIALTIES TO THE BERKSHIRE FESTIVAL
Dolly Mills Candies
BOSTON, MASS.

E. J. CRAMER
General Contractor
•
PITTSFIELD, MASSACHUSETTS

SPRAGUE ELECTRIC COMPANY
NORTH ADAMS, MASSACHUSETTS
Manufacturers of Electrical Components

BERKSHIRE FESTIVAL PROGRAMS

Charles Munch, *Conductor*

Concerts in the Shed

Thursday and Saturday Evenings at 8:15
Sunday Afternoons at 3:00

SERIES A

Thursday Evening, July 26

MOZART — **Funeral Music, K. 477** (*In Memory of Serge Koussevitzky*)
SCHUMANN — Symphony No. 4
BERLIOZ — Fantastic Symphony

Saturday Evening, July 28

WEBER — Overture to "Oberon"
PROKOFIEFF — Symphony No. 6
BRAHMS — Piano Concerto No. 2 (CLAUDIO ARRAU)

Sunday Afternoon, July 29

BARBER — Overture "The School for Scandal"
COPLAND — "Quiet City"
SCHUBERT — Symphony No. 4
FRANCK — Symphony in D minor

SERIES B

Thursday Evening, August 2

SCHUMANN — Overture to "Genoveva"
BEETHOVEN — Symphony No. 6, "Pastorale"
RAVEL — Rapsodie Espagnole
ROUSSEL — Symphony No. 3

Saturday Evening, August 4

HANDEL — Water Music
BARTOK — Music for Strings and Percussion
STRAUSS — Don Juan
SAINT-SÄENS — Symphony No. 3, with Organ

Sunday Afternoon, August 5

Conducted by ELEAZAR DE CARVALHO

GUARNIERI — Symphony No. 2
PROKOFIEFF — Piano Concerto No. 2 (JORGE BOLET)
MOUSSORGSKY-RAVEL — "Pictures at an Exhibition"

SERIES C

Thursday Evening, August 9

Conducted by LEONARD BERNSTEIN

BEETHOVEN — **Missa Solemnis** (*In Memory of Serge Koussevitzky*)
ADELE ADDISON, *Soprano*
EUNICE ALBERTS, *Contralto*
DAVID LLOYD, *Tenor*
JAMES PEASE, *Bass*

Saturday Evening, August 11

BEETHOVEN — Symphony No. 1
HONEGGER — Symphony No. 5
TCHAIKOVSKY — Symphony No. 6, "Pathétique"

Sunday Afternoon, August 12

BRAHMS — Variations on a Theme by Haydn
Symphony No. 2
Symphony No. 4

group plays for the most part as a quartet, a high string and wind instrument balancing a low string and wind instrument. While, according to quartet procedure, the single voices are heard in turn, there is little opportunity until the Finale for each instrument to exploit its individual character. This is true even in the thirty-five measures for the concertino unaccompanied which take the place of a cadenza before the close of the first movement. In the Andante, the solo voices within the quartet, lightly supported by the orchestra, take the melodic burden. The tutti set the pace of the lively Finale, whereupon the solo violin, after two brief interrupting recitatives (adagio), becomes the leading voice. The two wind instruments and then the cello have their innings before the concerted close.

SYMPHONY IN D MAJOR, NO. 104

Haydn wrote this symphony in London, and supervised its first performance at the last concert given for his benefit, May 4, 1795. The Symphony is numbered as seven in the London series of twelve, but we know that it was the last in order, for the autograph bears the legend "The twelfth which I have composed in England." Ferdinand Pohl in his biography of Haydn names the final two — the Symphony of the "drum roll" in E-flat, and the Symphony in D major, No. 104 — as the highest point, the "crowning works" of Haydn's contribution to the form.

The Symphony opens with an introduction in D minor, in a plaintive mood which is quickly swept aside as the *allegro* brings the principal theme in D major. The composer obediently establishes the dominant key, but fools the conformists by disclosing no second theme, but modifications of the first. The new theme which at last appears is only episodic. The slow movement in G major develops ornamental variations upon its serene melody, in contrast to which there is a dramatic middle section. The bright minuet, restoring the key of D, is contrasted with a trio in B-flat in which scale passages

BLUE BIRD SPORT SHOP
MAIN STREET . . . STOCKBRIDGE, MASS.
Distinctive Woolen Sportwear
WINTER SHOP
52 GREEN STREET, NORTHAMPTON, MASS.
(Opposite Smith College Campus)

IRVING H. PECK
Painting, Paperhanging, Decorating
PAINT, WALLPAPER, and GLASS
TELEPHONE 67 Stockbridge, Mass.

predominate. The folk-like theme of the *finale* is first stated over a sort of drone bass on D. The second subject, given out by strings and bassoon, is contrived upon a descending scale. Haydn, who throughout the symphony has been at the top of his mastery in amiable surprises and adroit modulations, leads his hearers in this *presto* where he will. The music even rides along merrily in F-sharp major, without doing violence to traditional sensibilities.

Fourth Program

JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

SYMPHONY IN E-FLAT, NO. 103

This symphony is identified in Germany as the *"Paukenwirbel,"* as distinguished from the *"Paukenschlag,"* or "Drum Stroke" Symphony, No. 94, known in English as "The Surprise." The "drum roll" which gives the Symphony No. 103 its name appears in the very first bar.* The introduction, with its somber and mysterious theme, first heard from the basses, ends on a breathless pianissimo, suddenly dispelled by the lively main theme in 6-8. This is fully stated before the second subject, in the character of a German dance, ends the exposition. In the full development, rich in detail, there may be detected in the nineteenth measure, after a fermata, the introductory theme again in the basses, but in the quicker tempo and in a sudden pianissimo. Before the coda Haydn sets a new precedent (to be pursued later to significant ends by Beethoven) when he repeats the opening of the adagio introduction (ushered in as before with a drum roll).

The slow movement is Haydnesque in the use of two distinct themes, separately varied (recalling the beautiful Andante in F minor for piano solo). The first theme is in C minor, the second in C major in which mode, after many adventures including an ornamental violin solo, the movement ends.

The minuet, with a formal and ceremonious leaping theme and staccato rhythm accentuation, finds a graceful foil in a gently flowing trio. The finale builds upon a two-part harmony by the horns and a sprightly theme from the strings which is at once combined with it. A verbal description would be left behind in attempting to follow the quick changes, sudden inventions and marvelous counterpoints through which this theme dances. The horn harmony which holds to its basic uses finally becomes a trumpet proclamation.

* This announcing drum roll, in the current Breitkopf and Härtel and other editions, is marked [*pp.*]. But in the first Breitkopf and Härtel edition, published in Haydn's lifetime and supervised by his pupil Neukomm, under the composer's sanction (1806), it has *ff* over the drum roll with no indication to swell and diminish, this both in the first bar, and in its recurrence. If this was Haydn's wish, did he act according to his own sober judgment, or with a sly purpose of bringing his British audience sharply to attention by another "surprise" device? The autograph score has no dynamic indication at this point.

Gibson

Diamond 8 Eight

"outshines them all"

As a symphony outshines the tunes of the day, Gibson Diamond 8 outshines all other whiskies . . . lighter, brighter flavor!

BLENDED WHISKEY - 86 PROOF - 65% GRAIN NEUTRAL SPIRITS
MELROSE DISTILLERS, INC., N.Y.C.

BELIEVE IN YOURSELF!

Don't test one brand alone ...compare them all!

TRY THIS TEST! Take a PHILIP MORRIS —and any other cigarette. Then . . .

1 Light up either cigarette. Take a puff — don't inhale — and s-l-o-w-l-y let the smoke come through your nose.

2 Now do exactly the same thing with the other cigarette.

NOTICE THAT PHILIP MORRIS IS DEFINITELY LESS IRRITATING, DEFINITELY MILDER!

CALL FOR PHILIP MORRIS

NO CIGARETTE HANGOVER means MORE SMOKING PLEASURE!

Concerto in D Major for Violoncello

Haydn composed this concerto in 1783 for Anton Kraft, his virtuoso friend whom he had brought from Vienna five years before to take the first desk in the Esterház orchestra. Later Kraft became chamber musician to Prince Lobkowitz, whereby Beethoven knew his abilities and, it is said, composed the 'cello part in the triple concerto for him. Anton Kraft was ambitious to compose, took lessons from Haydn at Esterház, and wrote several pieces, including a concerto for violoncello. It is said that Haydn, finding that the preoccupations of the composer interfered with the duties of the performer, discontinued the lessons. It has even been conjectured that it was Kraft who wrote the concerto which goes under Haydn's name. Since this concerto was known and published as Haydn's (it was the only one of the six to be printed until recent years), the burden of proof would rest with those who question its authenticity, nor has any convincing proof appeared.

GREGOR PIATIGORSKY was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but it was the violoncello which he mastered and made his instrument. Soon he found his field as a virtuoso. He first visited the United States in 1929. He has played with the Boston Symphony Orchestra on many occasions. In the faculty of the Berkshire Music Center at Tanglewood he leads the Chamber Music Department.

Symphony in D Major, No. 101 (The "Clock")

Composed in 1794, this symphony was first performed at the Haymarket Theatre, London, May 4, 1795.

The introduction modulates from D minor to F major and settles in A major, a key which is to dominate (in two senses) the first movement. The principal subject begins on an ascending scale by the violins staccato (it is to be inverted in development). The second theme is not ushered in with a flourish, but insinuated as the dominant key creeps in. The development is long and principally occupied by this theme. The *Andante* (in G major) gives the symphony its tag name by a "tick-tocking" pizzicato accompaniment (staccato strings and bassoon). A middle section in G minor reaches the peak of intensity as the delicately persistent rhythm becomes incisive. In the return, the flute and oboe add new color to the accompaniment. The Minuet (*Allegretto* in D major) has a characteristic alternation of loud and soft phrases and a delightful trio with a subject for the solo flute staccato. The theme of the Finale is at least as vivacious as any of Haydn's final rondo themes. It is much manipulated in development, going into a minor phase and a *fugato* before the close. Karl Geiringer remarks: "how solidly this finale is constructed may be gathered from the fact that the first three notes of the main subject are used

summer opera season

on CETRA-SORIA RECORDS

Bellini
NORMA $17.85

Cilea
ADRIANA LECOUVREUR $17.85

Cimarosa
IL MATRIMONIO SEGRETO $17.85

Donizetti
IL CAMPANELLO ..... $ 5.95
LA FIGLIA DEL REGGIMENTO $11.90
LUCIA DI LAMMERMOOR $17.85

Mascagni
L'AMICO FRITZ $11.90

Montemezzi
L'AMORE DEI TRE RE $11.90

Pergolesi
LA SERVA PADRONA ..... $ 5.95

Ponchielli
LA GIOCONDA Highlights ..... $ 5.95

Puccini
THE GIRL OF THE GOLDEN WEST ... $17.85
THE TRIPTYCH
GIANNI SCHICCHI ..... $ 5.95
SUOR ANGELICA ..... $ 5.95
IL TABARRO ..... $ 5.95
TURANDOT $17.85

Rossini
IL BARBIERE DI SIVIGLIA $17.85
LA CENERENTOLA $11.90

Strauss
ELEKTRA $11.90

Orazio Vecchi
AMFIPARNASO ..... $ 5.95

Verdi
ERNANI $17.85
FALSTAFF $17.85
LA FORZA DEL DESTINO $11.90
I LOMBARDI $17.85
NABUCCO $17.85
RIGOLETTO Arias and Duets ..... $ 5.95

Listen to Cetra-Soria Records on WOR "Festival of Opera"
Saturday Afternoons, 1 to 3:30 P.M.

Cetra-Soria long playing records are boxed in attractive, dust-proof albums. Italian and English Librettos enclosed.

MOZART

Fifth Program

SATURDAY EVENING, JULY 21, AT 8:15

SYMPHONY IN D MAJOR, "Haffner," No. 35 (K. 385)
I. Allegro con spirito II. Andante III. Menuetto; Trio IV. Finale: Presto

MISSA BREVIS IN F MAJOR, K. 192
GLADYS SPECTOR, *Soprano;* EUNICE ALBERTS, *Contralto;* DAVID LLOYD, *Tenor;* JAMES PEASE, *Bass*
Festival Chorus
HUGH ROSS, *Conducting*

INTERMISSION

"EINE KLEINE NACHTMUSIK," SERENADE *for* String Orchestra (K. 525)
I. Allegro II. Romanza III. Menuetto: Allegretto IV. Rondo: Allegro

ADAGIO AND FUGUE *for* String Orchestra (K. 546)

SYMPHONY IN E-FLAT MAJOR (K. 543)
I. Adagio; Allegro II. Andante III. Menuetto; Trio IV. Finale: Allegro

---

Sixth Program

SUNDAY AFTERNOON, JULY 22, AT 3:00

DIVERTIMENTO IN B-FLAT MAJOR, *for* Strings and Two Horns (K. 287)
Allegro Theme with Variations: Andante grazioso Menuetto Adagio Menuetto
Andante; Molto allegro

INTERMISSION

VIOLIN CONCERTO IN A MAJOR (K. 219)
I. Allegro aperto II. Adagio III. Rondeau: Tempo di Menuetto
Soloist: . . . WILLIAM KROLL

SYMPHONY IN D MAJOR, "Prague," No. 38 (K. 504)
I. Adagio; Allegro II. Andante III. Finale: presto

BALDWIN PIANO NBC BROADCASTS RCA VICTOR RECORDS

Delightful Places To Stay, Lunch, or Dine

AVALOCH
A Country Inn
American plan accommodations for a limited number of guests
A three minute walk from Tanglewood
Motion picture classics open to the public by reservation, Wednesdays at 8:30 p.m.
WEST STREET, LENOX *Telephone* 41

Chef Karl's
BREAKFAST . LUNCH . DINNER
Cuisine Par Excellence
Guest Rooms
Center of Lenox, Route 7-20 Telephone 8570

You will enjoy a visit to the
Old Stage Coach Grille
at the CURTIS HOTEL *in Lenox*
Breakfast . Lunch . Dinner
Your favorite cocktail served in the garden or Cocktail Lounge

THE CARDINAL INN
BERKSHIRE COUNTY'S
OUTSTANDING EATING HOUSE
Cozy Cocktail Lounge
Lenox-Pittsfield Highway
Lenox, Massachusetts

A Symphony in F

A resort with an F major for fun, fine food, and fabulous location. Tennis, golf, riding, swimming and dancing. Open until November. Transient meals served. Sunday buffet supper from 5:30 to 6:30.
Recommended by Duncan Hines
Lunch $1.75 Dinner $2.25
EASTOVER - - - - lenox, massachusetts

all through the movement, giving the greatest amount of unity to the composition. The use of the 'germ cell' motives in Brahms' symphonies is not very different." He further notes that the construction of this movement and the *Andante* as well "are the combination of rondo and sonata form which Haydn liked so much in his last period of composition.

Symphony in G Major, "Oxford," No. 92

In the summer of 1791, following Haydn's first series of concerts in London, the composer consented to go to Oxford and receive the degree of *Mus. Doc.* from the University. He may not have longed for this honor. Other musicians before him had slighted it. According to Hawkins' remark in his History of Music in 1766: "This degree is not much sought after nowadays." Hawkins says that Handel expostulated over the offer of a diploma at Oxford in 1733: "Vat de dyfil I trow my money away for dat de blockhead wish? I no vant." Handel's objec-

SUNDAY BUFFET AT MUSIC INN
Featuring a hot dish, delicious cheeses, two or three salads, fruit always, relishes, a variety of breads, home-made desserts.
From 12:30 to 2:30. $2.50.
Dinner, too. No need to phone first for buffet, but please phone for dinner.
Lenox 695

The Paddock Club
of STOCKBRIDGE, Inc.
1½ Miles South of Tanglewood on Route 183
Luncheons — Dinners — After Concerts Snacks — Sandwiches
Guest Rooms — American or European Plan
Telephone Stockbridge 290

THE YELLOW ASTER
Pittsfield-Lenox Road
PITTSFIELD, MASSACHUSETTS
Luncheon • *Cocktail Lounge* • *Dinner*
12.00 to 2.00 *Sundays 12.30 to 8.00* *5.30 to 9.00*
MRS. A. CASSANI, *Owner and Manager*

SHEFFIELD INN
Sheffield, Massachusetts
on Route No. 7
STUART M. BEARD, 2ND, *Owner and Mgr.*
An Inn for Discriminating People

Stonehenge
RIDGEFIELD, CONN
Table D'hote Luncheon Dinner A la Carte
Druid Bar Parlour
Peter Walters at the piano
Telephone Ridgefield 6-6511 Luxurious overnight accommodations
OPEN EVERY DAY VICTOR GILBERT, Skinker
On Route 7 Danbury Norwalk Road, 13 miles from Merritt Parkway

tion was the customary fee of one hundred guineas which went with the privilege. A degree *honoris causa* did not carry a fee, and this was Haydn's case. Haydn was not particularly interested, according to C. F. Pohl, but "his friend Burney was of another opinion, and did everything possible to bring this honor upon his favorite." Haydn described the affair in a letter to Marianne von Genzinger, but the letter has been lost and we have only this written comment in his notebook: "I had to pay one and half guineas for the bell peals at Oxford [*sic*] when I received the doctor's degree, and half a guinea for the robe. The journey cost six guineas."

Dr. Hayes, professor of music at Oxford, presided at the first performance, Cramer was the "leader." Haydn sat at the organ and indicated the *tempi*. The audience was highly pleased, and when an attempt was made to shorten the program, the students, the "gentlemen of the square cap," as Pohl called them, made a demonstration which forestalled that result. The *Morning Chronicle* reported, "A more wonderful composition never was heard. The applause given to Haydn, who conducted this admirable effort of his genius, was enthusiastic; but the merit of the work, in the opinion of all the musicians present, exceeded all praise."

The third concert was given on the evening of July 8, but now Haydn appeared in the splendor of his cap and gown of cream and cerise silk, for on that morning the honorary degree of Doctor of Music had been "voluntarily and liberally" conferred on him. The "Act of Convocation" was duly carried out in Latin. Haydn later responded by sending to the University a *canon cancrizans a tre* on the words, "Thy voice, O Harmony, is divine." The canon was in three lines, which could be read forward and backward, crab-fashion, turned upside down and read again.

Sun-Inside
Prop. Fred Lancôme
Monterey, Rte. 23 • Tel.: Gr. Barrington 1148M3
FOOD IN THE BEST FRENCH TRADITION
AFTERNOON TEA

ARNOLD WESTON INN
"Food to Tempt the Taste Buds of Any Gourmet"
— recommended Women's City Club of Boston
American and European plan
ASHFIELD, MASS.
on Route 116 from Route 9

Refreshments are served at the Tanglewood Cafeteria before concerts and at intermission.

Fifth Program

WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

SYMPHONY IN D MAJOR ("HAFFNER"), K. No. 385

This symphony was composed in July, 1782 (as a serenade), and shortly performed in Salzburg. The music in revised form was played at a concert given by Mozart in Vienna, March 22, 1783.

The "Haffner" Symphony is quite distinct from the Haffner Serenade, which was written six years before (1776) at Salzburg. Sigmund Haffner, a prosperous merchant and *Burgermeister* of the town, had commissioned the Serenade from the twenty-year-old Mozart for the wedding of his daughter, Elizabeth. In July, 1782, Mozart in Vienna received from his father an urgent order for a *new* serenade to be hastily composed and dispatched to Salzburg for some festivity at the Haffner mansion. The commission was inconvenient. He was in the midst of rearranging for wind instruments his latest opera, *"Die Entführung aus dem Serail,"* which had been mounted on July 16. He was distracted, too, by the immediate prospect of his marriage with Constanze Weber. The domestic situation of Constanze had become impossible for her. Mozart's father still withheld his consent. Mozart, aware of his family's obligations to the Haffners, anxious at the moment, no doubt, to propitiate his father, provided the required music.

DAILY TRIPS to and from NEW YORK
• door-to-door •
New York Office — 2148 Aqueduct Avenue, N. Y. 53 CYpress 8-1312
Berkshire Office — Great Barrington, Mass. Phone 940
BERKSHIRE LIMOUSINE SERVICE, INC.
I.C.C. licensed insured

HERBITS TRAVEL SERVICE
Your Headquarters for
Airline, Steamship, Cruise, Tour, Hotel Reservations
Call PITTSFIELD 6766
74 NORTH STREET ROOM 404
PITTSFIELD, MASS.

ENJOY YOURSELF NOW . . .
But after vacation SELL YOUR PRODUCTS with MOSS PHOTOS! Largest Photo House in U.S.A.
Best Wishes — OLLIE MOSS, *President*
MOSS PHOTO SERVICE, Inc.
155 West 46th Street . New York 19, N. Y.

SERVICES

BERKSHIRE FARM AGENCY
East Chatham, New York
Offers choice listings in the Tanglewood country — Berkshire County, Mass., and Columbia County, N. Y. Country homes, operating farms, estates, country business properties, lake sites and resorts.
Chatham 5-5345 Chatham 5-5363

Carr Hardware Co.
Plumbing Supplies, Paints, Electrical and Household Supplies, Lighting Fixtures
413-415 North Street, Pittsfield *Phone* 2-1581

J. H. Johnson's Sons, Inc.
Plumbing Contractors
Lenox, Massachusetts *Phone* 12W

WALTER LAHART
Plumbing and Heating Contractor
SHOP — Housatonic Street, Lenox *Phone* 397W
HOME — St. Ann's Lane, Lenox *Phone* 397R

WILLIAM T. LAHART
Electrical Contractor
•
SHOP
Church Street, Lenox . . . . *Phone* 146W
•
HOME
School Street, Lenox . . . . *Phone* 146R

Lenox Package Store
RICHARD E. WHALEN, Prop.
★
S. S. Pierce Wines Our Specialty
Beer : Ales : Legal Beverages
★
CHURCH STREET • LENOX, MASS.
Phone Lenox 57

Needing a new symphony for a concert which he gave in Vienna the following February, he thought of the serenade he had written for Salzburg five months ago. He could easily transform it into a symphony by dropping the march and additional minuet, and adding two flutes and two clarinets to the opening movement and finale. He reveals to us in his acknowledgment of the score, which his father sent him on request, that its writing must indeed have been as casual as the summer correspondence had implied: "The new Haffner Symphony has quite astonished me, for I did not remember a word of it [*'ich wusste kein Wort mehr davon'*], and it must be very effective."

Missa Brevis in F Major, K. 192

The manuscript is dated June 24, 1774. It was followed by a *Dixit* and a *Magnificat* in July and another short Mass in D (K. 194) in August. Mozart, faithful to his job at Salzburg, composed nineteen complete masses that have survived and eight of them are in this short form. This type of mass, intended for an ordinary church service, differs greatly in length from the *Missa Solemnis,* the High Mass, intended for special occasions. There each phrase of the *Gloria* and *Credo* is treated separately with developed solos or with the logic of polyphony extended into vast movements involving the manifold repetitions of single phrases of the text. In this *Missa Brevis,* on the other hand, there is no more overlapping of voices or repetitions of words than the music as a choral language requires. It shows a genius of compactness. The *Gloria* and *Credo* are single, integrated movements. There is virtually no instrumental preluding. The voices are supported by first and second violins only, with bass and organ continuo. The solo voices alternate with the chorus and are never more than a part of the whole texture.

Saint-Foix remarks that the choral writing in many places follows instrumental form; the *Kyrie,* for example, shows the sonata form with two instrumental themes. The *Gloria* and *Credo* are developed more freely, with a vocal attention which is nearer to the religious meaning of the text. The *Credo* is built on the favorite motto *Do-re-fa-mi* which was to serve a similar function in the finale of the Jupiter Symphony and which Haydn used also in a similar fashion in the finale of his Symphony No. 13 (composed in 1763).

LENOX NATIONAL BANK
General Banking Service
TRAVELLERS CHEQUES • SAFE DEPOSIT BOXES

"Eine kleine Nachtmusik," Serenade for String Orchestra (K. 525)

The score was dated by Mozart August 10, 1787. The first performance was probably in Vienna.

Mozart's contemporaries expected from him, as from any musician of high standing, an inexhaustible fertility in deft music, which could be ordered at will by the prosperous citizens, for their entertainments. The *"Unterhaltungsmusik"* would grace the festivities at a wedding, or offer pleasing interludes to the good wine and conversation at table. It might help celebrate the "name day" of some prominent personage, with perhaps a serenade in a garden where a small group of wind players, with *"Nachtmusik"* composed for the occasion, would make an evening party quite charming. *Divertimenti,* cassations, serenades, Mozart provided on the shortest notice (Koechel's catalogue lists thirty-three of them as surviving). A standing wonder of Mozart's genius was that he often gave something infinitely better than was asked of him — that he now and then squandered on these frequent and passing gaities some of his truly precious and undying musical thoughts.

Adagio and Fugue in C Minor for Strings, K. 546

Mozart composed this fugue for two pianofortes December 29, 1783 (K. 426). In June, 1788, in Vienna, he arranged the fugue for strings, adding an introduction.

Mozart, living in a musical age which was harmonically and melodically inclined, was seldom required to compose strict fugues. Masses for the Church called for fugal choral writing, and a great quantity of church music by Mozart, of which his C minor Mass is an outstanding example, is proof in itself of his contrapuntal abilities (and yet a traditional master like Padre Martini found Mozart's church music a compromise with the severities of the past). Mozart brought the fugue up to date for eighteenth century uses by giving it the fluent play found in his Overture to "The Magic Flute," or in the finale of his "Jupiter" Symphony where all the customary fugal manipulations, cleverly concealed, can be detected by the expert.* The Fugue in C minor, like others which he wrote in his Vienna years, is evidence enough that Mozart could assume with ease the robe of the fugal logician, and acquit himself handsomely within archaic and prescribed bounds.

* Mozart, like Beethoven, turned out "canons" for diversion. Sometimes he lifted them to higher purposes, as in his wind octet.

Symphony in E-Flat Major (K. 543)

Certain great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer — the lovely E-flat, the impassioned G minor, and the serene "Jupiter" (June 26, July 25 and August 10, 1788). We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new brilliance of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Mozart uses no oboes in his E-flat symphony, only one flute, and clarinets, bassoons, horns, and trumpets in twos. Jahn finds the blending of clarinets with horns and bassoons productive of "a full, mellow tone" requisite for his special purpose, while "the addition of the flutes [flute] gives it clearness and light, and trumpets endow it with brilliancy and freshness." The delicate exploitation of the clarinets is in many parts evident, particularly in the trio of the minuet, where the first carries the melody and the second complements it with arpeggios in the deeper register.

Sixth Program

Wolfgang Amadeus Mozart

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

Divertimento in B-Flat (Koechel No. 287) (For Strings and Two Horns)

This Divertimento was composed in 1777 and performed in Munich in the same year, Mozart taking the first violin part. The Divertimento is written for string quartet with two horns, the first violin being a true solo part. The four string parts are here taken by a string orchestra.

It was apparently customary to combine strings and horns in such a piece, and Mozart's ingenuity was called upon to draw variety in color from his horns, while not hampering the freer and nimbler progression of the string parts. Both pieces are commended by Otto Jahn as "finished works of the genuine Mozart type."

"Both have six elaborately worked-out movements, and abound in grace and fertility of invention, and in skilful harmonic treatment. The style

F 2 MEXICAN NOVELTY BARN

1000 Inexpensive Gifts

ROUTE 7 SHEFFIELD, MASSACHUSETTS

is that of a true quartet, that is, the instruments have each their independent part, but the first violin, as a solo part, is markedly predominant. In the second divertimento, in B-flat major, which is grand in design and composition, the first violin is treated as a solo instrument throughout, with a strong tendency to *bravura,* the remaining instruments cooperating in such a way as to display the creative spirit of an artist in every detail, however delicate or subordinate. In the very first thematically elaborated passage the solo passages for the violin occur, which is the chief concern of the second part to elaborate. The second movement is an air with variations, in which all the instruments take part, but the violin more prominently, and with more of executive *bravura* than any of the others. This is most apparent in the two minuets, but it is very decided also in the broadly conceived *adagio,* where the second violin and tenor are muted, the violoncello plays *pizzicato,* while the first violin leads a melody richly adorned with figures and passages, and requiring the execution of a finished performer. The use of muted strings, especially in slow movements, was very frequent at that time in accompaniments, as well as in symphonies and quartets, and was intended to produce variety of tone-colouring; the violoncello not being muted, but *pizzicato,* afforded a contrast of tone. The concluding movement is introduced by an *andante* with a recitative for the first violin, not too long, and so worked out that the whole compass of the instrument is characteristically displayed. A long *molto allegro* follows this introduction, in 3-8 time, which keeps the violinist in constant movement, and gives him an opportunity of displaying the variety of his technical skill; but the movement is carefully planned and composed, due consideration being given to each part in its place. The recitative recurs at the end, followed by a short and brilliant conclusion. The tone of this movement is not as cheerful as usual; it is full of impulsive haste and changeful humour, and its stronger accent betrays a certain intensity, even in the introductory recitative."

Concerto in A Major for Violin (Koechel No. 219)

The industrious Mozart, in his twentieth year, between April and December, 1775, composed a set of five Violin Concertos of which this one was the last. The Concertos were written for the Archbishop of Salzburg — Mozart's patron and employer, and were no doubt intended for the composer's own use, since to play upon the violin at Court was one of his expected duties.

The first movement is unusual in giving an introduction in the allegro tempo and an eight-bar adagio where the solo player is first singled out in a recitative-like passage before he sets forth the main theme (accompanied by the orchestra) with its earlier material. The adagio (in E major) is distinctive for its sheer beauty and skill rather than for any formal innovation. Saint-Foix dwells on its "sensuous" coloring and its *"melancolie rêveuse, plein de douceur,"* as unequalled by the "instrumental poems" of the year following. (1776 was to be Mozart's twentieth year — a year of serenades, piano concertos, organ trio sonatas). The finale, despite its "tempo di Menuetto" is in reality a rondo with the exact repeats and with extended development. The minuet tempo deprives it of the usual swift sparkle of a Mozartian finale, except in the lively allegro in the trio which is an episode of Hungarian suggestion.

WILLIAM KROLL, born in New York City, January 30, 1901, studied at the Royal Academy in Berlin, and the Institute of Musical Art in New York. He has devoted his career to chamber music, of which his activities as first violinist in the Coolidge String Quartet in the Library of Congress have been a part. For the last three seasons he has been on the faculty of the Berkshire Music Center in the department of chamber music.

CENTER LAKE ESTATES
30 Minutes from Tanglewood
on Mass. Route 8
Roadside and Lakeside
BUILDING HOME SITES
Swimming — Boating — Fishing
SANDY BEACH
Inspection Invited *Consult Your Broker*
GEORGE Z. MASON
Becket, Mass. Tel. Becket 2441

Lenox Summer Art School
at WHEATLEIGH, LENOX, MASS.
5 minutes from Tanglewood
Lenox 277
Beginners and Advanced Students
ALL MEDIA EXHIBITIONS
Excellent staff of Artists

MERRYWOOD *at* LENOX
A unique summer's experience in Music and the Arts for Girls — 6 to 16 years.
Merrywood has its own children's theatre for training in the Drama and in the Dance. Swimming, Canoeing and Riding under expert instruction.
Valerie Deucher, *Director*
Lenox, Mass., Old Stockbridge Road (Tel. Lenox 79)

— Visit the —
Tanglewood Music Store
and the Hawthorne Cottage

Symphony in D Major (K. No. 504)

Wolfgang Amadeus Mozart

The last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart probably did not compose it especially for Prague, but when he went there from Vienna on a sudden visitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. "Figaro," produced there in the previous season, had been an immense success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and *"Don Giovanni"* was to be written and produced there within a year, and to cause another furore of enthusiasm. The composer of "Figaro," as might be expected, was applauded loud and long at the two concerts of his visit in 1787, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word "Figaro!" and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air *"Non più andrai."*

Tanglewood Music Store

Located to the right of the

MAIN GATE

Public Rehearsals

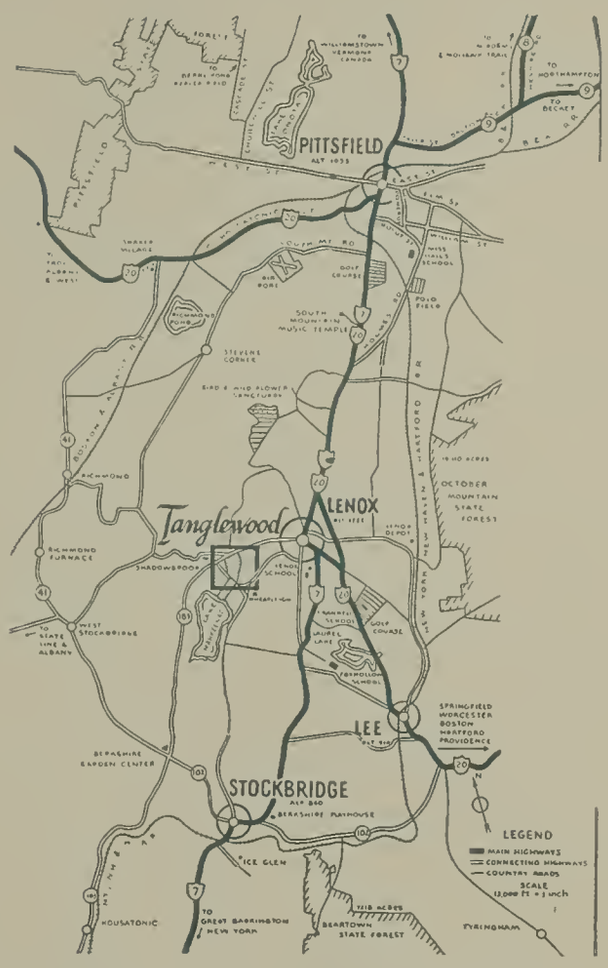
The public will be admitted to three Saturday morning rehearsals by the Boston Symphony Orchestra in the Shed (July 28, August 4, August 11). The admission fee will be $1, the proceeds to be devoted to the Pension Fund of the Orchestra members. Each rehearsal begins at 10 A.M. promptly.

Friday, August 10

SPECIAL EVENT

Watch for Special Announcement

"TANGLEWOOD ON PARADE"



ROUTES TO TANGLEWOOD

A WORD ON *Traffic Conditions*

The large number of cars coming to the Berkshire Festival Concerts taxes the highway approaches to Tanglewood and makes for traffic congestion. The Massachusetts State Police, the Department of Public Works, police officials of Lenox, Stockbridge, Lee and Pittsfield and the administration of the concerts are cooperating fully to improve the traffic situation. A new four-lane bypass has been completed to help relieve the town of Lenox of through traffic. Nevertheless there is bound to be some traffic delay, and Festival visitors are urged to be reconciled to it in advance. You can help in several ways.

1. **FOLLOW THE TANGLEWOOD SIGNS,** which have been placed by the State Police and the Department of Public Works to show the least congested approaches.
2. **COME EARLY.** The grounds will open at noon on Sunday and at six o'clock for evening concerts. The buffet at Tanglewood will serve sandwiches, soups, beverages and other light meals before concerts. Many visitors bring picnic meals to eat on the grounds.
3. **STAY LATE.** The sudden outpouring of cars onto the highways at the close of the concerts is the principal cause of traffic delay. You are invited to stay at Tanglewood as long as convenient. The formal gardens will be open and lighted for at least an hour after every concert.
4. **HAVE PATIENCE.**

Baldwin

The World's Great Music asks nothing finer

The world's great music, interpreted by the world's great artists, provides a challenge few pianos can accept. The standard of excellence set by the Baldwin piano is the reason for its choice by the Boston Symphony Orchestra and the Berkshire Music Festival . . . and many other outstanding Orchestras and Festivals. Let this distinguished recognition be your guide in selecting a piano for your own use.

Baldwin Grand and Baldwin-built Acrosonic and Hamilton pianos are used exclusively by the Boston Symphony Orchestra and the Berkshire Music Festival.

Baldwin Pianos

BALDWIN • ACROSONIC • HAMILTON & HOWARD PIANOS • BALDWIN ELECTRONIC ORGANS are sold in all principal cities

PRINTED IN U.S.A.

B-H-M: 51

BERKSHIRE

Boston Symphony Orchestra

FESTIVAL

TANGLEWOOD

STEINWAY

To teach your child to look at life through music is to make her world all the richer. But let Steinway be her mentor.

The golden rewards of owning a Steinway far exceed any price placed upon it. Young fingers learn quicker from the incredible sensitivity of its Accelerated Action. A keener sense of tone is developed from knowing its glorious singing voice. Mastery comes easier.

And so enduring is the magnificent beauty of the Steinway, so perfect its craftsmanship that it will serve for many years. A Steinway costs more initially, but in terms of its true value and abiding advantages it is the most economical of all pianos!

THE STEINWAY is used exclusively by Brailawsky, Casadesus, Hess, Harowitz, Jonas, Kapell, Kreisler, Lehmann, Novaes, Ormandy Rubenstein, Serkin, Templetan, Toscanini, and virtually every other famous artist. Illustrated is the beautiful Hepplewhite. Naw yau may purchase a Steinway at terms to suit yaur individual convenience!

In Massachusetts and New Hampshire, new Steinways are sold only by

M·Steinert & Sons

Jerome F. Murphy, *President*

162 BOYLSTON ST., BOSTON

Branches in Worcester, Springfield, Wellesley Hills

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Berkshire Festival, Season 1951

TANGLEWOOD, LENOX, MASSACHUSETTS

Music Shed

CHARLES MUNCH *conducting*

Concert Bulletin, with historical and descriptive notes by
JOHN N. BURK

COPYRIGHT, 1951, BY BOSTON SYMPHONY ORCHESTRA, INC.

Trustees of the Boston Symphony Orchestra, Inc.

HENRY B. CABOT, *President* JACOB J. KAPLAN, *Vice-President* RICHARD C. PAINE, *Treasurer*
PHILIP R. ALLEN THEODORE P. FERRIS N. PENROSE HALLOWELL M. A. DE WOLFE HOWE LEWIS PERRY
JOHN NICHOLAS BROWN ALVAN T. FULLER FRANCIS W. HATCH CHARLES D. JACKSON EDWARD A. TAFT
RAYMOND S. WILKINS OLIVER WOLCOTT

Tanglewood Advisory Committee

ALAN J. BLAU GEORGE W. EDMAN LAWRENCE K. MILLLER JAMES T. OWENS WHITNEY S. STODDARD
HENRY W. DWIGHT F. ANTHONY HANLON GEORGE E. MOLE LESTER ROBERTS ROBERT K. WHEELER

GEORGE E. JUDD, *Manager*

Assistant Managers: T. D. PERRY, JR. N. S. SHIRK

KOUSSEVITZKY

What this community owes to him is immeasurable. But exactly the same can be said of the greater community of America and Europe which he served with his music-making through his long lifetime from early youth up until nearly the end of his 77th year, for that would have been his age on the 26th of July.

Such is the common debt of mortality, but what we have to consider is our debt to his immortality. For it was in that greater world that he chiefly lived. His career, however briefly recited, is fabulous; his rise from obscurity to fame as a virtuoso performer on the double bass, his early adventures as conductor of an orchestra on a steamboat cruising the Volga and bringing music to the people — his life-long passion. Next, he survives the Russian Revolution, builds him a new career as orchestral conductor and music publisher in Paris; then, in middle life, begins his third and greatest earthly reincarnation here in Boston as the rebuilder of the Boston Symphony Orchestra which, in the next quarter of a century, he makes one of the greatest musical instruments that has ever existed.

Add to these the Berkshire Symphonic Festival and Music Center at Tanglewood which his daring, his energy and his artistic imagination seemed to create almost out of nothing, or at least out of only the most meager beginnings — an orchestra under a circus tent until it was drowned out by a beneficent Wagnerian thunderstorm to re-emerge in the great Music Shed at Tanglewood.

Who says the day of great and creative individualists and individual careers is over? The test is whether a writer of fiction would have dared invent such a life history. He would not, for it would sound preposterous were it not a matter of such common knowledge. Koussevitzky believed in predestination as firmly as did ever the Reverend Jonathan Edwards, a one-time dweller near Tanglewood, in the Calvinistic form of that belief. He believed in his own destiny and by the firmness of that belief created it.

This destiny looked personal but was not. It was that of music-making as a mission to his fellow-mortals, a mission which, as the years went on, became tinged with the messianic. With him, music had the force of religion which term meant the whole range of human experience.

As drill-master of an orchestra which had been through a first World War and an internal revolution when he took it, he was implacable. This sternness, coupled with his artistic scruples which were shared by the players, carried the Boston Symphony Orchestra to the topmost rank. His rehearsals may have been ordeals, but their worth was revealed in the public performances. Without his intense religious feeling about the music he made, he could scarcely have sustained the spending of his forces so lavishly and so long. More than once he said that times when he started a concert in a state of fatigue, he finished it in elation and with his energy fully restored by the return wave of appreciation and gratitude which flowed over him from his audiences. This did not surprise him in the least; he knew that process for what it is, the working of spiritual law.

It would be unfitting to omit here, at this time, the ever-abiding question of artistic temperament. When a man is ready and able at half-past-two in the afternoon or at eight-thirty in the evening to walk out on a concert platform, mount the podium, and turn on a dynamic charge of divine electricity, those other qualities without which this one could not exist must be included amongst his virtues. And this was the feeling of his nearest friends.

The goodness, the greatness, the unconscious moral elevation which he diffused through his music have left their mark here as well as over his wider orbit, and it will not be effaced, for it abides indestructibly in the hearts of his listeners. What else could have upborne him triumphantly to his end amid the wrecks of time and change in his own life and those of our contemporary world? Three wars, a revolution, a financial debacle, and yet the music goes on. "One good thing that abideth."

Thus he joins the immortals and dwells with them in the spirit, for it was in the eternity of spirit that he lived and wrought in his mortal life.

Editorial in the Boston Globe, *June 6, 1951.*

Seventh Program

THURSDAY EVENING, JULY 26, AT 8:15

MOZART . . . . . Masonic Funeral Music (K. 477)

In memory of
SERGE KOUSSEVITZKY
July 26, 1874, June 4, 1951

SCHUMANN . . . . . Symphony No. 4, in D minor, *Op.* 120

I. Ziemlich langsam; lebhaft
II. Romanze: Ziemlich langsam
III. Scherzo: Lebhaft
IV. Langsam; lebhaft
(Played without pause)

INTERMISSION

BERLIOZ . . . . . Fantastic Symphony, *Op.* 14A

I. Reveries, Passions
Largo: Allegro agitato e appassionato assai
II. A Ball
Waltz: Allegro non troppo
III. Scene in the Meadows
Adagio
IV. March to the Scaffold
Allegretto non troppo
V. Dream of a Witches' Sabbath
Larghetto: Allegro

BALDWIN PIANO NBC BROADCASTS RCA VICTOR RECORDS

TUNE IN SUNDAYS

U. S. STEEL
again presents the
NBC Symphony Summer Concerts

These world-famed conductors:
Alfred WALLENSTEIN
Sigmund ROMBERG
Arthur FIEDLER
Percy FAITH
Maurice ABRAVANEL
Victor ALESSANDRO
Antal DORATI
Milton KATIMS
Vladimir BAKALEINIKOFF
Fritz REINER
Hans SCHWIEGER
Arthur Bennett LIPKIN
Harold LEVEY
and an outstanding group of distinguished soloists

8:30 P.M., EDT
NBC NETWORK

Charles Munch

Charles Munch was born in Strasbourg, September 26, 1891. His father, Ernest, was leader of the St. Guillaume choir in the Strasbourg Cathedral, and the first teacher (in violin) of Charles. Charles' uncle Eugene rivalled his brother Ernest in producing the cantatas and passions of Bach in the Cathedral at Mulhouse. Albert Schweitzer was a pupil of Eugene and organist for both brothers in their numerous Bach performances. Charles Munch studied violin with Lucien Capet in Paris, Carl Flesch in Berlin, and became concertmaster of the Gewandhaus Orchestra in Leipzig.

In 1929, he settled in Paris, conducted the concerts of the Straram Orchestra (1930–31), founded the Orchestre Symphonique de Paris in the same season, conducted the Lamoureux Concerts as well, and in succeeding seasons began the round of guest engagements which have since made him a world traveler. It was in 1937 that he succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra, the position he held through the war period. In 1946 he made his first visit to the United States, conducting this and other orchestras.

He was engaged in the spring of 1948 to succeed Serge Koussevitzky as regular conductor of the Boston Symphony Orchestra beginning with the season of 1949–50. Meanwhile, in the autumn of 1948, he crossed the Atlantic for an extended tour with the Orchestre National de la Radio Diffusion Francaise, the French national broadcasting orchestra, of which he was the conductor.

Mr. Munch was conducting concerts in France and Italy when, on the news of Serge Koussevitzky's death he returned to lead the Festival concerts of his Orchestra through the season, making his first visit to Tanglewood.

Program Notes

Seventh Program

Masonic Funeral Music, K. 477

Wolfgang Amadeus Mozart

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

Mozart composed his Maurerische Trauermusik in Vienna in the month of July, 1785, on the death of two fellow Freemasons, the Duke Georg August von Mecklenburg Strelitz and Franz Count Esterhazy von Galantha. It was scored for strings with two oboes, clarinet, bassoon, basset horn, and two French horns.

Two years later Mozart wrote his thoughts on death in a letter to his father, April 4, 1787:

Highlights of the Festival Repertoire on COLUMBIA LP RECORDS

Bach: Brandenburg Concerto No. 1 in F Major—Ensemble with The Prades Festival Orchestra, Pablo Casals, Conductor, LP Record ML 4345.

Brahms: Variations on a Theme by Haydn—Op. 56a, The Philadelphia Orch., Eugene Ormandy, Conductor, LP Record ML 2066, 78 rpm Set MX-322.

Brahms: Concerto No. 2 in B-Flat Major—Rudolf Serkin, piano, with the Philadelphia Orch., Eugene Ormandy, Conductor, LP Record ML 4014, 78 rpm Set MM-584.

Brahms: Symphony No. 2 in D Major—Artur Rodzinski cond. the Philharmonic-Symphony Orch. of N. Y., LP Record ML 4068, 78 rpm Set MM-725.

Brahms: Symphony No. 3 in F Major—The Philadelphia Orch., Eugene Ormandy, Conductor, LP Record ML 4088, 78 rpm Set MM-642.

Dvořák: Symphony No. 4 in G Major—Bruno Walter cond. the Philharmonic-Symphony Orch. of N. Y., LP Record ML 4119, 78 rpm Set MM-770.

Franck: Symphony in D Minor—The Philadelphia Orchestra, Eugene Ormandy, Conductor, LP Record ML 4024, 78 rpm Set MM-608.

Handel: Water Music—Suite—The Philadelphia Orchestra, Eugene Ormandy, Conductor, LP Record ML 2054, 78 rpm Set MX-279.

Haydn: Symphony No. 88 in G Major—The Philadelphia Orchestra, Eugene Ormandy, Conductor, LP Record ML 4109, 78 rpm Set MM-803

Haydn: Symphony No. 101 in D Major—("The Clock"), The Philadelphia Orchestra, Eugene Ormandy, Conductor. LP Record ML 4268, 78 rpm Set MM-894

Haydn: Symphony No. 92 in G Major—("Oxford"), The Cleveland Orchestra, George Szell, Conductor, LP Record ML 4268, 78 rpm Set MM-880.

Moussorgsky-Ravel: Pictures at an Exhibition—Philharmonic-Symphony Orch. of N. Y., cond. by Artur Rodzinski, LP Record ML 4033, 78 rpm Set MM-641.

Mozart: Symphony No. 39 in E-Flat Major—(K. 543), The Cleveland Orchestra, George Szell, Conductor, LP Record ML 4109, 78 rpm Set MM-801.

Ravel: Rapsodie Espagnole—The Philadelphia Orchestra, Eugene Ormandy, Conductor, LP Record ML 4306, 78 rpm Set MX-342.

Prokofiev: Symphony No. 6 in E-Flat Minor—The Philadelphia Orchestra, Eugene Ormandy, Conductor, LP Record ML 4328, 78 rpm Set MM-950.

Saint-Saëns: Symphony No. 3 in C Minor—Charles Munch cond. the Philharmonic-Symphony Orch. of N. Y., LP Record ML 4120, 78 rpm Set MM-747.

Schumann: Symphony No. 4 in D Minor—The Cleveland Orchestra, George Szell, Conductor, LP Record ML 2040, 78 rpm Set MM-821.

Sibelius: Symphony No. 5 in E-Flat Major—Artur Rodzinski cond. The Cleveland Orchestra, LP Record ML 4043, 78 rpm Set MM-514.

R. Strauss: Don Juan—Fritz Reiner cond. the Pittsburgh Symphony Orchestra, LP Record ML 2079, 78 rpm Set MX-190.

Tchaikovsky: Symphony No. 6 in B Minor—("Pathétique"), Artur Rodzinski cond. the Philharmonic-Symphony Orch. of N. Y. LP Record ML 4051, 78 rpm Set MM-558.

COLUMBIA LP

First, Finest, Foremost in Recorded Music

"Columbia," "Masterworks," CL and LP Trade Marks Reg. U. S. Pat. Off. Marcas Registradas

The Berkshire Hills

OFFER many cultural attractions to make your visit a pleasant one during the Summer months.

You will find our region equally attractive in the Fall when the autumn foliage is at its best. Nature completes an incomparable transformation. Many of our inns and hotels offer substantial reductions in rates.

And for year-round good living, a place to live, work or play, hundreds of good people who were formerly seasonal visitors have chosen

THE BERKSHIRE HILLS

May we assist you in providing further details, our list of real estate agents, hotels, guest houses, and inns? Write:

THE BERKSHIRE HILLS CONFERENCE
COUNTY COURT HOUSE
PITTSFIELD, MASS.

"Since death (properly speaking) is the true end of our life, I have made myself so acquainted during the last two years with this, our best and truest friend, that its aspect has no more terrors for me; nothing but peace and solace! And I thank God for enabling me to discern in death (you will understand me) the key to our true blessedness. I never lie down in bed without remembering that perhaps, young as I am, I may never see another day; and yet no one who knows me can say that I go about moody or gloomy. For this blessing I thank my Maker every day and desire nothing more than to share it with my fellow man."

SYMPHONY IN D MINOR, NO. 4, OP. 120

ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of W. J. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.'" Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable eexample of symphonic

PITTSFIELD, MASS.
ANTIQUES SHOW And SALE
MASONIC TEMPLE, SOUTH ST.
JULY 27 THRU AUGUST 4
(Not open Sundays)
11:00 A.M. TO 10:30 P.M. DAILY
Take advantage of this opportunity to see and buy the finest in antiques while you are in the Berkshires.
ADMISSION 60¢ TAX INCLUDED

Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

The first movement is finely oblivious of academic requirements. The whole movement hangs upon the reiteration of the principal theme, a restless running figure in sixteenth notes which appears and reappears constantly in every part of the orchestra, entwined with others. There is no contrasting second theme, but only a slight deviation from this one. Two episodic themes — the one consisting of brief rhythmic chords, the other of a flowing melody — carry the movement to its end in a triumphant D major. The *Romanze* is in song form. The melody from the introduction to the first movement is introduced in the first part, while in the middle section the violin solo weaves a delicate embroidery. The Trio of the Scherzo is based upon the ornamental solo passage from the slow movement. After the repetition of the main section, the Trio again begins, recalling the precedent of Beethoven where the Scherzo theme would be expected to break in and bring a conclusion. Instead, the Trio dies away in a long diminuendo, and leads into the introduction to the Finale (a true bridge passage, which has been compared to the famous transition between the last two movements of Beethoven's Fifth Symphony). This introduction

In our more than thirty years' experience we have never seen a record-changer to equal

It turns the record over for you

● THE REVOLUTIONARY NEW "LINCOLN" AUTOMATIC "TURNOVER" RECORD-CHANGER

for all records 33 1/3-78-45 r. p. m.

SYMPHONIES, concerti and other works complete on one Long-Playing record, are played without interruption on the LINCOLN.

• Automatically plays 20 standard or 22 Long-Playing records— ONE SIDE or BOTH SIDES, in PROPER SEQUENCE.
• Intermixes 7", 10" and 12" Records of same speed.
• Plays through your present Radio, Phonograph or Television.

EXCLUSIVELY AT

LIBERTY ★ Music Shops

450 MADISON AVENUE • 795 MADISON AVENUE
975 MADISON AVENUE • (HOTEL CARLYLE)
NEW YORK 22, N. Y.
228 EAST POST ROAD • WHITE PLAINS

COME IN and ask for a demonstration of this remarkable record-changer, or write for brochure.

Berkshire Playhouse

STOCKBRIDGE, MASSACHUSETTS

WILLIAM MILES, *Director*

Week of July 9th

"LEGEND OF SARAH"

By JAMES GOW and ARNAUD D'USSEAU

Week of July 16th

"TWO GIRLS WANTED"

By GLADYS UNGER

Week of July 23rd

ALINE MACMAHON in

"The Glass Menagerie"

By TENNESSEE WILLIAMS

Week of July 30th

PAUL HARTMAN in

"One's a Crowd"

a new play by EUGENE RASKIN

Week of August 6th

KATHERINE ALEXANDER in

"Lady Windemere's Fan"

By OSCAR WILDE

Season continues through September 1st
Nightly (except Sunday) at 8:45
$2.94, $1.80, tax incl.

Matinees Wednesday and Saturday at 2:30
$1.80 and $1.20, tax incl.

Special Festival Attraction!
Thursday, August 2nd — Friday, August 3rd at 2:30
ELISABETH SCHUMANN
in two afternoons of Lieder
Price: $2.40, tax incl. All seats reserved

brings back the motto-like principal theme of the first movement, which still appears as an accompaniment to the initial theme of the Finale — broadly proclaimed. The second subject recalls the *Larghetto* from Beethoven's Second Symphony. The development and conclusion are characteristically free.

FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE), OP. 14A

HECTOR BERLIOZ

Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

There have been many attempts to explain that extraordinary musical apparition of 1830, the *Symphonie Fantastique*. Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" which included this and *Lelio* as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his Memoirs; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique*."

Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited letters to his friend Fernand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that

ANTIQUES SHOW

TOWN HALL • LENOX, MASS.

July 27th thru August 11th

(Closed Sundays)

DAILY From 11 A.M. *to* 10 P.M.

Management of
BERKSHIRE HILLS ANTIQUES INC.

was tender and noble in the beloved theme, the *idée fixe?* The Berlioz specialists have been at pains to explain the *"affreuses verités"* with which Berlioz charged her in his letter to Fernand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece Lelio). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and redrafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention — which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experiences of love, literature, the stage, and much else must have had a good deal to do with the motivation of the Symphony. Jacques Barzun* brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia,* of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's Tales filled him with the fascination of the supernatural and De Quincy's *Confessions of an Opium Eater,*

* *Berlioz and the Romantic Century,* 1950.

Boston Music Co.

NEW ENGLAND'S FINEST AND MOST COMPLETE
Music House

SHEET MUSIC · RECORDS · ALBUMS

Literature and Study Books — Instruments
Excellent stock of small scores — Musical Gifts

We Mail Everywhere

116 BOYLSTON STREET · BOSTON 16

CRANE
MUSEUM

historical exhibits of
fine papermaking
since 1801
open 2 to 5 p.m.
monday through friday
june=september
Dalton, Massachusetts

•

Five miles east of Pittsfield
on route no. 9

in de Musset's translation, may well have contributed. But who in this age, so remote from the literary aesthetic of that one, will attempt to "understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated — let alone this one. Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.

For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from *"Der Freischütz"* — musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae,* Till on the scaffold — these and a dozen other colorful high spots in music are direct descendants of the *Fantastique.*

Since the *Fantastique* was the forerunner of a century of "program music," the blame for this now diminishing but dubious practice has been laid upon Berlioz. Barzun in defense of Berlioz has shown that "imitations of nature" in music long antedated him, and that Berlioz expressed himself clearly and

POONA CHEESE

POONA

FRALEIGH HILL FARM
Millbrook, N. Y.

We Do Not Advertise in *LIFE, S. E. P., COLLIERS,* or *ATLANTIC*

But We Do in This Program — *Why?*

BECAUSE: HERE YOU ARE IN TANGLEWOOD
HERE WE ARE IN STOCKBRIDGE
and We Would Like to Be *Your BERKSHIRE BANK*

THE HOUSATONIC NATIONAL BANK

Located Between THE TOWN OFFICE and THE RED LION INN

The First Bank in South Berkshire, Established 1825 Member F. D. I. C.

Welcome
TO
PITTSFIELD
"IN THE HEART OF THE BERKSHIRES"

England Brothers

The Store Accommodating

judiciously on what he called the *"genre instrumentale expressif,"* while composing in like good taste. Mr. Barzun makes a penetrating and illuminating study of program music in a long chapter which is recommended to those who may hope to reach an understanding on that vexed subject. This writer clears away the considerable underbrush from what he calls "the intellectual thickets" which have grown up about Berlioz' supposed program intentions and draws our attention to the fact that "if we could by magic clear our minds of cant, all we should need as an introduction to the score would consist of a musical analysis such as Schumann wrote, or more recently T. S. Wotton."*

The "Estelle" melody is the subject of the introduction (played after the opening chord, by the muted strings). The melody proper, the *idée fixe,* which opens the main body of the movement and which is to recur, transformed, in each succeeding movement, contains the "Estelle" phrase from its sixteenth bar, in mounting sequences of the lover's sighs.

The first movement, like the slow movement, which makes full use of the *idée fixe,* is characterized by its ample, long-lined melody, never in the least obscured, but rather set off in high relief by the harmonic color, the elaborate but exciting effect of the swift, running passages in the accompaniment. Even the rhapsodic interjections accentuate and dramatize the melodic voice of the "artist" declaring his passion. For all its freedom, there is a clear exposition with a second theme in the dominant,

* Berlioz: Four Works (Musical Pilgrim Series) gives an admirable detailed analysis with notations.

"AN EYE FOR MUSIC"

by MARTHA BURNHAM HUMPHREY

Delightful action sketches and human interest stories of *Serge Koussevitzky* in his last decade with Boston Symphony. Also sketches and stories of Munch, Bernstein, Carvalho, Stokowski, Mitropoulos and many other conductors and players.

On sale at the Tanglewood Music Store — $3.50

For Cool Refreshment . . .

For Rich Flavor . . .

It's Hoods

ICE CREAM

SMOOTH and DELICIOUS

Elm Court

Lenox, Massachusetts

Cordially Invites

You and Your Friends

To Visit Our

GREEN HOUSES AND GARDENS

AT THE

MANSION HOUSE

COCKTAILS — LUNCHEON — TEA

DINNER — ROOMS

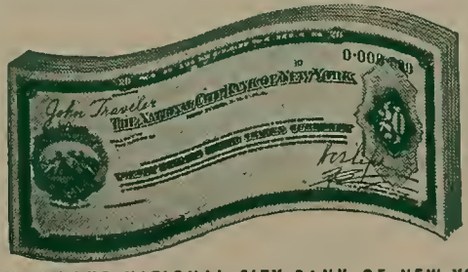
Lenox 670

OVERTURE TO EVERY JOURNEY . . . CARRY NATIONAL CITY BANK TRAVELERS CHECKS

- Spendable everywhere—just like cash
- Safe—prompt refund if lost or stolen
- Good until used
- Cost only 75¢ per $100
- Buy them at your bank

NCB

TRAVELERS CHECKS



BACKED BY THE NATIONAL CITY BANK OF NEW YORK

First in World Wide Banking

Member Federal Deposit Insurance Corporation

Visit Our Studio

You will find one of the most interesting stores in the country.

Hand Block Printed Table Linens

Skirts, Dirndl Dresses — Hand Painted Boxes,

Many Other Items

Wholesale *Retail*

★

WALLACH of MUNICH

LIME ROCK, Conn., just off Route 7

10 MILES SOUTH OF STATE LINE

DRAGON'S **F-2 Milk Bar & Restaurant**

Telephone Sheffield 114 . . Five Miles South of Great Barrington on Route 7

Jumbo Frog Legs . . . Soft Shell Crabs . . . Shad Roe *and* Bacon . . . Oysters . . . Shrimps . . . Scallops . . Fillet of Sole . . Roasts . . Steaks Italian Spaghetti . . Chow Mein . . Roast Turkey Corned Beef and Cabbage

All of the above and more on our menu every day.

Fountain Service

followed by a repeat sign, a development (unorthodox and richly resourceful), a return to the original form of the theme with the added voice of the solo oboe (the happy inspiration of a re-working, praised by Schumann) and a pianissimo coda, "religiosamente."

In the same line of thought, the "ball scene" is the waltz-scherzo. Its main theme, which is introduced simply by the violins after a sweeping introduction of harp chords and string tremolos, is sinuous and swaying in a way which must have revealed to audiences of 1830 new possibilities in the *"valse"* then still constrained by the stilted, hopping rotations of the German dance. But presently the *idée fixe* (sounding quite natural in the triple rhythm) is introduced by the flute and oboe. The waltz theme proper returns to complete the movement, except for a pianissimo interruption by the persistent motive (clarinet and horn) before the close.

The *Scène au Champs* opens with a gentle duet between the English horn and the oboe "in the distance," as of one shepherd answering another. At the close of the movement, the voice of the English horn returns, but the melancholy pipings have no response save the soft rumbling of distant thunder, as in the last remnants of a dying storm. This bucolic prelude and postlude have no relation to the main body of the movement by notation, musical precedent, or any plausible "program." Yet any sensitive musician submits willingly to the spell of what is probably the most intense and highly imaginative movement of the symphony, where the *idée fixe,* by now pretty thoroughly worked, appears in the fresh and entrancing guise of a sort of romantic exaltation.

The march to the gallows rolls inexorably with resolute and unrelaxing rhythm to its thundering close, just before which the clarinet fills a sudden silence with a tender reminiscence of the *idée fixe,* heard only this once, until it is cut short with a mighty chord. This ironclad movement is in complete and violent contrast with all that has gone before. But the finale, the *Songe d'une Nuit de Sabbat,* is fearsome in another way — its many weird effects, then undreamt of in a symphony, must have been more than startling in the correct and musty concert world of its day. Only Berlioz could have summoned such new colors from the depths and heights of the orchestra. The first allegro again softly brings in the ubiquitous theme, but now its grace and ardor is gone, and presently the violins defile it with sharp accents and sardonic, mocking trills. The E-flat clarinet squeals it out and the whole orchestra becomes vertiginous with it. Then come the tolling bells and the chant of death. The theme which rocks along in a 6-8 rhythm, foreshadowing a certain apprentice sorcerer, becomes

the subject of a double fugue in the final section, entitled *"Ronde du Sabbat,"* where it is ingeniously combined with the *Dies Irae.*

Eighth Program

Overture to the Opera "Oberon"

Carl Maria von Weber

Born in Eutin, Oldenburg, in Germany, November 18, 1786; died in London, June 5, 1826

The Opera "Oberon," or "The Elf King's Oath," completed April 9, 1826, had its first production at Covent Garden, London, on April 12, the composer conducting, Weber composed it by order of Charles Kemble, Manager of the Covent Garden. The text, by James Robinson Planché, was an English translation of C. M. Wieland's "Oberon."

At the end of the manuscript score of the romantic opera "Oberon," the composer wrote the customary words *"Soli Deo Gloria!"* Weber had good reasons to offer this exclamation of pious relief. The text of the opera had been hurried to him act by act for composition. Its production at the Covent Garden on April 12 was but three days away. He had been compelled to work in great haste and likewise to learn English, for the libretto of James Robinson Planché was in that language. The plot was as involved as most opera plots were apt to be at that time. He objected in a letter to the librettist, "The intermixing of so many principal actors who do not sing — the omission of the music in the most important moments — all these things deprive our 'Oberon' of the title of an opera, and will make him [*sic*] unfit for all other theatres in Europe, which is a very bad thing for me, but — *passons là-dessus.*"

Weber was correct in his assumption. "Oberon" as a drama with incidental music was not suitable for the opera houses of the continent, and accordingly was to undergo revisions with the insertion of recitatives and even numbers from his other operas. The plot was full of extravagant conceits of magic and love under tribulation which were the fashion of the time. Oberon quarrels with Titania (hers was a silent part), swears that peace will not be made between them until a pair of mortal lovers prove faithful under the severest trials. The hero, Sir Huon, travels to the East under the supernatural guidance of Puck as Oberon's agent, abducts the Princess Rezia. Both are captured by pirates and condemned to death. But the intervention of the magic horn of Oberon (it is also heard in the Overture) saves their lives. One suspects that the popularity of "Oberon" in London (it ran through thirty-one performances in its first season) had

New England Conservatory of Music

HARRISON KELLER, *Director*

Faculty of the Conservatory includes the following members of the Faculty of the Berkshire Music Center

RAYMOND ALLARD
RICHARD BURGIN
SARAH CALDWELL
GINO CIOFFI
JOSEPH DE PASQUALE
GEORGES FOUREL
FERNAND GILLET
BORIS GOLDOVSKY
ALFRED KRIPS
GEORGES LAURENT
ROSARIO MAZZEO
GEORGES MOLEUX
ROGER VOISIN
FELIX WOLFES
ALFRED ZIGHERA
BERNARD ZIGHERA

Fall term begins September 17

For full information write the DEAN, 290 HUNTINGTON AVE., BOSTON, MASS.

AEOLIAN-SKINNER ORGAN COMPANY, INC.

Builders of the organs in

SYMPHONY HALL, BOSTON . . . *and at* TANGLEWOOD, MASS.

☆ ☆ ☆

BOSTON 25, MASS. *and* 17 West 57th Street, New York 19, N. Y.

WILLIAMSTOWN, MASS.

Dine at
Williams Inn

On the Campus
of Williams College

A short and beautiful drive
to the top of the Berkshires

★

Lobster — Steak
Brook Trout — Guinea Hen
Cocktails, of course

Recommended by Gourmet and Duncan Hines

The first of 12 *Treadway Inns* located in
New England and New York State

YALE BARN

Presents

FINE FOOD AND GROG

Open Every Day

ROUTE 44
BETWEEN
CANAAN & NORFOLK
CONNECTICUT

DANCING EVERY SATURDAY NIGHT

something to do with its resemblance to a pantomime even more than an opera. Mr. Planché confirms this impression when in his "Recollections and Reflections" he describes the unmusical nature of the London public: "A dramatic situation in music was 'caviar to the General' and inevitably received with cries of 'Cut it short!' from the gallery and obstinate coughing and other significant signs of impatience from the pit."

On top of this series of tribulations Weber was a very sick man. His system was so wasted with tuberculosis that he fulfilled his many obligations only with great effort. He knew that a sentence of death hung over him, and he undertook the English opera for the gold it would bring to his wife and children. When his friend Gubitz, in Berlin, tried to dissuade him from undertaking the journey to London, he answered: "Whether I can or no, I must. Money must be made for my family — money, man. I am going to London to die there. Not a word! I know it as well as you." The completion of the last act of "Oberon" was indeed a race with death. As his son and biographer, Max Maria von Weber wrote, "All the light and life and freshness and geniality of the work gushed forth from the brain of a weak, sick, bowed-down, irritated man, who was shattered by an incessant cough, who sat at his work table wrapped up in furs, with his swollen feet in wadded velvet boots, and yet shivered with cold in his heated room; as though the genius which created all had nothing in common with the poor suffering body."

When he led his performances for the fee they would bring, ladies, observing his condition, would shower him the next day with lozenges and jellies, but nothing was done really to spare him; over-adulation hastened the end. He died in London two months after the first performance.

SAMMY VINCENT, INC.

23 North Street, Pittsfield

Exclusive agents in this area for the Baldwin Grand Piano used at Tanglewood and all other Baldwin models.

ARE YOU A RECORD COLLECTOR?

You can now obtain for your own phonograph the world's finest needle—the Professional Diamond! Used by all radio stations, engineers and leading record reviewers because it eliminates record wear, lasts almost indefinitely, gives finest reproduction, and saves money, time and worry. Send for free literature.

TELEVEX · 476 W. 238th ST., N. Y. 63

— Visit the —
Tanglewood Music Store
and the Hawthorne Cottage

Eighth Program

SATURDAY EVENING, JULY 28, AT 8:15

WEBER . . . . . Overture to "Oberon"

PROKOFIEFF . . . . . Symphony No. 6, in E-flat minor, *Op.* III

I. Allegro moderato II. Largo III. Vivace

INTERMISSION

BRAHMS . . . . . Concerto for Pianoforte No. 2, in B-flat major, *Op.* 83

I. Allegro non troppo III. Andante

II. Allegro appassionato IV. Allegretto grazioso

Soloist . . . CLAUDIO ARRAU

BALDWIN PIANO NBC BROADCASTS RCA VICTOR RECORDS

His instructions to his musicians are a mixture of French, English and German—with French predominating.

"Recipe for a conductor"

writes Moss Hart about Charles Munch

"Take one large measure of the most solid craftsmanship, add two dashes of international elegance of the rarest vintage, sprinkle with a *soupçon* of Gallic wit, age in years of experience, and you have the essential personality of Charles Munch. Funny thing, too, how it all comes through whether he's playing Haydn, Debussy, or Prokofieff. Inspiration with elegance—that's Charles Munch."—*Moss Hart.*

Have you heard Charles Munch conduct the Boston Symphony in

Haydn: Symphony No. 104, in D, "London"*
Berlioz: Beatrice and Benedict: Overture
Schubert: Symphony No. 2, in B-Flat*
Brahms: Symphony No. 4 in E Minor, Op. 98*
Ravel: La Valse
Beethoven: Symphony No. 7, in A, Op. 92*
Beethoven: Allegretto (Gratulations Menuet, 1823).

*On all record speeds.

RCA VICTOR RECORDS

Symphony No. 6, in E-Flat Minor, Op. 111

Serge Prokofieff

Born in Sontsovka, Ekaterinoslav, Russia, April 23, 1891 Prokofieff began his Sixth Symphony in 1945 and completed it in the summer of 1947.

Prokofieff described the progress of his Sixth Symphony in a communication printed in the *New York Times,* April 20, 1947: "The Sixth Symphony in E minor is in three movements; two of them were sketched last summer and at present I am working on the third. I am planning to orchestrate the whole symphony this autumn. The first movement is agitated in character, lyrical in places and austere in others. The second movement, andante, is lighter and more songful. The finale, lighter and major in its character, would be like the finale of my Fifth Symphony, but for the austere reminiscences of the first movement."

The first movement divulges, after a heavy descending scale of short notes, the theme which is to predominate. It is in 6/8 rhythm, but darkly treated throughout. An andante molto 4/4 brings in a somber second theme colored by the English horn. The 6/8 theme furnishes the greater part of development with a brief recurrence of the andante subject before the close which is quiet and in slower tempo, but tragic in character. The largo (which the composer described in advance as "andante") is broad, full, and melodic, trombone chords introducing a middle section with a melody from the bassoons and cellos. Leopold Stokowski, when he gave this symphony its first performance in America, remarked of the slow movement in the New York Philharmonic program notes: "The harmonies and texture are extremely complex — I think this part will need several hearings to be fully understood." The movement, while melodic throughout, gathers great intensity and becomes starkly dramatic. The finale has some suggestion of a scherzo as the voices of the wood winds are heard successively over a lively rhythmic figure in the strings. The bassoon and tuba lead another theme far into the bass. The first theme returns and carries through to the end, save for an interruption in which the principal theme of the first movement, in 6/8, brings back its dark shadow.

It was on February 11, 1948, four months after the first performance of the new Symphony, then received in critical silence and soon shelved so far as Russia was concerned, that a resolution was pronounced by the Central Committee of the Communist Party condemning the foremost composers of Russia, including Prokofieff, Shostakovitch, Khatchaturian, Miaskovsky (since deceased), Muradeli, Popov and Shebalin. These were accused of "confusing and neuropathic combinations which turn music into cacophony and a chaotic accumulation of sounds." In them there deplorably survived "a bourgeois ideology fed by the influence of contemporary, decadent Western European and American music. . . . Many Soviet composers, in pursuit of falsely conceived innovation, have lost contact with the demands and the artistic taste of the Soviet people, have shut themselves off in a narrow circle of specialists and musical gourmands, have lowered the high social rôle of music and narrowed its meaning, limiting it to a satisfaction of the distorted tastes of aesthetic individualists."

It can be imagined how Prokofieff, remembered from his visit to Boston in 1938 as a serious and uncompromising artist, would be affected by advice from those who knew less than himself on how to compose. How he really felt about this political jargon may never be known. It was reported by Lieutenant-General Walter Bedell Smith:* "At the session where the matter was discussed, Prokofieff, I was told, kept his back turned while Shvernik and Zhdanov talked, and when reprimanded for his inattention, said bitterly, 'Oh, I know it all already,' adding in a loud aside to Shostakovitch: 'What do ministers know of music? That is the business of composers.' "†

This retort, if the story is true, was more than courageous — it could have been suicidal. The subsequent written confession of the once proud artist must have been made when no alternative faced him but extinction: "I know that the party is right, that the party wishes me well, and that I must search for and find creative paths which lead me to Soviet realistic popular art." That the tactless Prokofieff could have made many enemies among his lesser and envious colleagues in Soviet Russia is understandable. But he is completely unrecognizable as a humble penitent who meekly recants, disavows all he has composed, and looks for advice from the musically ignorant. Nicolas Nabokov (see footnote) gives perhaps the most informed picture to be found this side of the "iron curtain" of this extraordinary situation.

* "My Three Years in Moscow," *New York Times,* November 25, 1949.

† The description of his intractability and his occasional rude outbursts by Nicolas Nabokov (Old Friends and New Music) is in keeping with his public statement when he came to Boston to conduct this Orchestra. He was reported in the press of March 23, 1938, as angry because the public and critics had been "very insulting" in their reception of his Fourth Symphony in 1931. "If the public in Boston cannot understand my serious music, why should I break my baton? I am not going to puzzle them, but give them simple things." Whereupon he gave them "Peter and the Wolf" (which, by the way, has been as consistently repeated and enjoyed ever since in this part of the world as the Fourth Symphony has been ignored).

Tanglewood Music Store

Located to the right of the

MAIN GATE

Concerto No. 2 in B-Flat Major for Pianoforte and Orchestra, Op. 83

Johannes Brahms

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1881, the concerto had its first performance at Budapest, November 9 of that year, with Brahms as soloist.

It is always a delight to me," wrote Dr. Billroth, "when Brahms,, after paying me a visit, during which we have talked of indifferent things, takes a roll of manuscript out of his overcoat pocket and says casually: 'Look at that and write me what you think of it.' "

An incident of this sort happened in the late summer of 1881, at Pressbaum, near Vienna, where the composer had chosen summer quarters, and where he gave his friends a glimpse of his latest score, completed that season. The manuscript which Brahms sent Billroth on July 11, with the words "a few little pianoforte pieces," cautioning him, by the way, to keep them to himself and to return them as soon as possible, was nothing less than the Second Pianoforte Concerto in B-flat major. He had written to Elisabet von Herzogenberg four days earlier — "I don't mind telling you that I have written a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo. It is in B-flat, and I have reason to fear that I have worked this udder, which has yielded good milk before, too often and too vigorously." "How very nice of you, my dear, good Friend," answers the grateful Elisabet, "to take up your pen again immediately! I have to thank you doubly since you had such good news to send of a tiny, tiny piano *Konzerterl* with a tiny, tiny *Scherzel,* and in B-flat — the true and tried B-flat!"

The "tiny, tiny pianoforte concerto," which Miss Florence May modestly refers to as of "quite unusual dimensions," still has no rival among concertos in largeness of design. The "tiny wisp of a scherzo" was nothing less than the *Allegro appassionato* which, inserted between the first movement and the *Andante,* gave the work the four-movement aspect of a symphony, and caused Hanslick to call it a "symphony with piano obbligato." Later analysts have been careful to add that while Brahms had gone his own way in juxtaposing the piano and orchestral parts, he has faithfully maintained structural concerto tradition in the order of setting forth his themes.

To Brahms, the making of a piano concerto was a serious matter. Twenty years had passed since his First, in D minor. Another one would have been eminently serviceable to him on his many concert tours as pianist, particularly since the First, after its original fiasco, had never been received by the public with open arms, even in the more devoted "Brahms" towns. But the Brahms who had firmly

BERKSHIRE RESTAURANT, INC.

Sea Food Our Specialty

Choice Liquors

141 - 143 WEST STREET, PITTSFIELD, MASS. - - - - - - - - - Tel. 2-0512

Seating Capacity — 600 Guests

CARROLL, VERGE & WHIPPLE, INC.

General Contractors — Consulting Engineers

PITTSFIELD, MASSACHUSETTS

established his fame with the First and Second Symphonies approached again the vexed problem of a piano concerto — entirely without haste.

It was in April 1878, during Brahms' first journey in Italy, that according to the testimony of his companion, Billroth, the concerto first began to take shape in his mind. He made his first sketches in April, 1878, completed his score by the beginning of July, and submitted it in the autumn to a number of cities. Budapest was the first, on November 9; then came Stuttgart, November 22. Bülow conducted it at Meiningen on November 27, and subsequently took his orchestra to Berlin and to Hamburg, introducing the concerto in those cities. Zurich, Breslau, Kiel, Bremen, Münster likewise heard it. Before the performance in Vienna (December 26), Brahms, as he had done (or was to do) with each of the four symphonies, played his own two-piano arrangements with Ignatz Brüll, for a group of friends. The tour also included Leipzig on New Year's Day, 1882, Utrecht later in January, and Frankfort in February. Although one critic in Vienna found Brahms' playing "uneven and at times heavy," a decided success is reported from each city, with the single and usual exception of Leipzig. The *Gewandhäusler,* who were developing an actual admiration of Brahms the symphonist, evidently still considered that the last and all-sufficient word in pianoforte concertos had been said by Mendelssohn. Brahms had asked Elisabet von Herzogenberg to send him the press notices, and the poor lady's store of tact, so often needed, was again called into play. She wrote: "Here are the desired bird-notes" (one of the critics was Vogel). "If you had not left definite orders, I should really be ashamed to send you such discreditable stuff, although, looked at in a humorous light, it has its charm." In brief, the critics were compelled by honesty to report a general coolness on the part of the public. It was the less tactful Bülow who took his Meiningen Orchestra to Leipzig in March of that year, and making a speech at an all-Brahms concert, told the Leipzigers that he had arranged the program "by express command of his Duke, who had desired that the Leipzig public should know how the symphony (the First) should be performed; also to obtain

The Carry-All
A COUNTRY GIFT SHOP
ARTS AND CRAFTS
Route 183 — 2 miles south of Tanglewood

SOLE SUPPLIERS OF CHOCOLATE
SPECIALTIES TO THE BERKSHIRE FESTIVAL
•
Dolly Mills Candies
BOSTON, MASS.

E. J. CRAMER
General Contractor
•
PITTSFIELD, MASSACHUSETTS

SPRAGUE ELECTRIC COMPANY
NORTH ADAMS, MASSACHUSETTS
Manufacturers of Electrical Components

satisfaction for the coldness manifested towards the composer on his appearance with the new concerto at the Gewandhaus on January 1." Bülow had affronted the Leipzig Orchestra before, and they had refused to play under him.

Brahms obtained "satisfaction" from Leipzig when years later he conducted at the Gewandhaus, making his last public appearance in that city. It was January 31, 1895. Much water had flowed under the musical bridges. The once reluctant Leipzig had become a militant Brahms center. The public was by this time so thoroughly converted to Brahms that they sat through the *two* concertos played in a single evening (by Eugen d'Albert), and rejoiced in the experience!

CLAUDIO ARRAU was born in Chillán, Chile, February 6, 1904. Beginning his musical studies there, he was sent by his government to Europe to complete them. In Berlin he was the pupil of Martin Kraus. After tours of Europe and South America he came to this country, where he appeared as soloist with the Boston Symphony Orchestra on February 4, 1924, playing Chopin's Concerto in F minor. In the season 1940-1941 he toured the United States after an absence of fourteen years. He appeared as soloist with the Boston Symphony Orchestra in Symphony Hall, in 1942, at Berkshire Festival concerts, 1946 and 1948.

"TANGLEWOOD ON PARADE"
Special Announcement on Page 31

Ninth Program

OVERTURE, "THE SCHOOL FOR SCANDAL," OP. 5

SAMUEL BARBER

Born at West Chester, Pa., March 9, 1910

Mr. Barber composed his Overture in 1932. The piece is a concert overture intended, not as an introduction to a dramatic performance, but as an approximation in music of the spirit of Sheridan's comedy. The pattern is classical. The music begins allegro molto vivace with a flourish and a bright leaping theme for the full orchestra over a swift figure in the violins. The strings take the theme in 9-8 over pulsating chords in the winds. The energy spreads itself in a *ff* climax and the second theme, properly lyrical, is sung by the oboe and then the violins. There is development of the earlier material in the original brilliant vein and a return of the second theme, now brought in by the English horn and taken up by the strings. The overture closes in a sparkling tempo primo.

summer opera season

on CETRA-SORIA RECORDS

Bellini
NORMA $17.85

Cilea
ADRIANA LECOUVREUR $17.85

Cimarosa
IL MATRIMONIO SEGRETO $17.85

Donizetti
IL CAMPANELLO ..... $ 5.95
LA FIGLIA DEL REGGIMENTO $11.90
LUCIA DI LAMMERMOOR $17.85

Mascagni
L'AMICO FRITZ $11.90

Montemezzi
L'AMORE DEI TRE RE $11.90

Pergolesi
LA SERVA PADRONA ..... $ 5.95

Ponchielli
LA GIOCONDA Highlights ..... $ 5.95

Puccini
THE GIRL OF THE GOLDEN WEST ... $17.85
THE TRIPTYCH
GIANNI SCHICCHI ..... $ 5.95
SUOR ANGELICA ..... $ 5.95
IL TABARRO ..... $ 5.95
TURANDOT $17.85

Rossini
IL BARBIERE DI SIVIGLIA $17.85
LA CENERENTOLA $11.90

Strauss
ELEKTRA $11.90

Orazio Vecchi
AMFIPARNASO ..... $ 5.95

Verdi
ERNANI $17.85
FALSTAFF $17.85
LA FORZA DEL DESTINO $11.90
I LOMBARDI $17.85
NABUCCO $17.85
RIGOLETTO Arias and Duets ..... $ 5.95

**Listen to Cetra-Soria Records on WOR "Festival of Opera"
Saturday Afternoons, 1 to 3:30 P.M.**

Cetra-Soria long playing records are boxed in attractive, dust-proof albums. Italian and English Librettos enclosed.

Ninth Program

SUNDAY AFTERNOON, JULY 29, AT 3:00

BARBER . . . . . Overture, "The School for Scandal"

COPLAND . . . . . "Quiet City," for Trumpet, English Horn and Strings

Trumpet: ROGER VOISIN

English Horn: LOUIS SPEYER

SCHUBERT . . . . . Symphony No. 4, in C minor ("Tragic")

I. Adagio molto; Allegro vivace

II. Andante

III. Menuetto; Allegro vivace

IV. Allegro

INTERMISSION

FRANCK . . . . . Symphony in D minor

I. Lento; Allegro non troppo

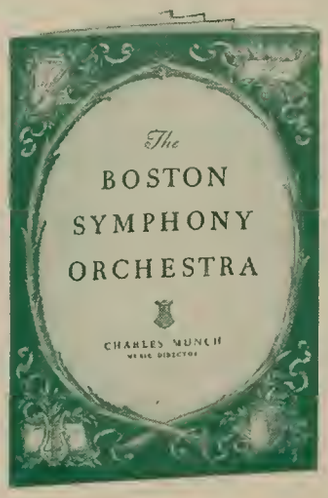
II. Allegretto

III. Allegro non troppo

BALDWIN PIANO NBC BROADCASTS RCA VICTOR RECORDS

Visit The
TANGLEWOOD MUSIC STORE
(NEAR THE MAIN GATE)

TANGLEWOOD
Souvenir Pictorial Book
50¢



Illustrated Anniversary
Booklet
25¢

Recordings and miniature scores, including works given at the Festival concerts, musical books, postcards, films, etc.

Exhibitions on view at the Berkshire Museum in Pittsfield through the Festival weeks include the Willson Collection of engravings and drawings of composers* and exhibitions of the work of Charles Dana Gibson, E. Barnard Lintott and William Malherbe. The annual summer Members Night will be Friday August 3. Unusual films are shown at the Little Cinema. The Museum organizes scenic and historic bus tours.

*By courtesy of the Childs Gallery, Boston

"Quiet City," for Trumpet, English Horn and String Orchestra

Aaron Copland

Born in Brooklyn, N. Y., November 14, 1900

"In the Spring of 1939," writes Mr. Copland, "I was asked by my friend Harold Clurman, Director of the Group Theatre, to supply the incidental musical score for a new play by Irwin Shaw, author of *'Bury the Dead,' 'The Gentle People,'* and other dramas. His new opus was entitled *'Quiet City,'* and was a realistic fantasy concerning the night-thoughts of many different kinds of people in a great city. It called for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity. The author's mouthpiece was a young trumpet player called David Mellnikoff, whose trumpet playing helped to arouse the conscience of his fellow-players and of the audience. The play was given two 'try-out' performances in New York on successive Sunday evenings in April of 1939, and then withdrawn for revisions.

"Several friends urged me to make use of some of the thematic material used in my score as the basis for an orchestral piece. This is what I did in the summer of 1940, as soon as my duties at the Berkshire Music Center were finished. I borrowed the name, the trumpet, and some themes from the original play. The addition of English horn and string orchestra (I was limited to clarinet, saxophone, and piano, plus the trumpet of course, in the stage version), and the form of the piece as a whole, was the result of work in a barn-studio two miles down the road from Tanglewood."

BLUE BIRD SPORT SHOP
MAIN STREET . . . STOCKBRIDGE, MASS.
Distinctive Woolen Sportwear
WINTER SHOP
52 GREEN STREET, NORTHAMPTON, MASS.
(Opposite Smith College Campus)

ENJOY YOURSELF NOW . . .
But after vacation SELL YOUR PRODUCTS
with MOSS PHOTOS! Largest Photo House in U.S.A.
Best Wishes — Ollie Moss, *President*
MOSS PHOTO SERVICE, Inc.
350 West 50th Street New York 19, N. Y.

The Saturday morning rehearsals of the Boston Symphony Orchestra for the final three weeks of the Festival will be open to the public at a nominal charge, the receipts to benefit the Pension Fund of the Boston Symphony musicians.

ADMISSION $1 EACH

July 28, August 4 and August 11 at 10 A.M.

Symphony No. 4, in C Minor ("Tragic")

Franz Schubert

Born in Lichtenthal, near Vienna, January 31, 1797; died in Vienna, November 19, 1828

Schubert completed his Fourth Symphony on April 27, 1816, in Vienna. Its tardy first appearance in performance (1849) and publication (1884) is a fair example of the snail-like emergence of the Schubert heritage into the daylight of general attention. Not one of his symphonies was published while he lived, nor adequately performed in a public concert. The two symphonies of his maturity — the great C major and the "Unfinished," were dug out and performed by individual enthusiasts in 1839 and 1867 respectively. The first six symphonies were left to lie in oblivion as early works. Nottebohm's Thematic Catalogue, published in 1874, shows that of these six none had then appeared complete in print; only the Fourth and Fifth had been published in four hand piano arrangements (how much of their special delicate fragrance could have been divined by home readers in that once eagerly cultivated but slightly barbarous combination?). Only when these six symphonies, which as much as any in existence have the special charm of youth, became at last accessible in full score could they win their way into the permanent affection of the musical world.*

A single movement, the Andante, of the Fourth Symphony was published in score in 1870. The full score did not appear until 68 years after Schubert had written it as a boy of 19. He evidently intended it for the amateur group to which he belonged (sitting in at viola), and which performed symphonies (not too difficult) at the Gundelhof, under the direction of the violinist Otto Hatwig.

The pre-publication performances were made possible by the crusading energies of Sir George Grove, who journeyed to Vienna in 1867, and made copies from the manuscripts of this Symphony and the Sixth, then in the possession of Nikolaus Dumba†. "Even in Vienna," wrote Sir George, the dauntless Schubertian, "he is not the subject of that general enthusiasm which is felt for him by the best musicians and amateurs of England, or, as we should imagine, by the countrymen of one of the most remarkable geniuses that ever was born or resided in Vienna.

. . . In general, the Viennese are cold towards their great brother; and so, I regret to say, we found the chief musicians in the large towns of more northern Germany."

* It is perhaps an indication of the changed attitude towards Schubert that all of his eight symphonies, in nineteen different versions, are available at this moment on long-playing records.

† They were acquired from C. F. Peters, and left on Dumba's death in 1900 to the *Gesellschaft der Musikfreunde.*

Gibson

Diamond Eight

8

"outshines them all"

As a symphony outshines the tunes of the day, Gibson Diamond 8 outshines all other whiskies . . . lighter, brighter flavor!

BLENDED WHISKEY - 86 PROOF - 65% GRAIN NEUTRAL SPIRITS
MELROSE DISTILLERS, INC., N.Y.C.

BELIEVE IN YOURSELF!

Don't test one brand alone ...compare them all!

TRY THIS TEST! Take a PHILIP MORRIS —and any other cigarette. Then . . .

1 Light up either cigarette. Take a puff — *don't* inhale — and s-l-o-w-l-y let the smoke come through your nose.

2 Now do exactly the same thing with the other cigarette.

NOTICE THAT PHILIP MORRIS IS DEFINITELY LESS IRRITATING, DEFINITELY MILDER!

CALL FOR PHILIP MORRIS

NO CIGARETTE HANGOVER means MORE SMOKING PLEASURE!

Delightful Places To Stay, Lunch, or Dine

AVALOCH
A Country Inn

American plan accommodations for a limited number of guests

•

A three minute walk from Tanglewood

Motion picture classics open to the public by reservation, Sundays at 9 p.m.

WEST STREET, LENOX *Telephone* 41

Chef Karl's

BREAKFAST . LUNCH . DINNER

•

Cuisine Par Excellence

Guest Rooms

Center of Lenox, Route 7-20 Telephone 8570

You will enjoy a visit to the

Old Stage Coach Grille

at the CURTIS HOTEL *in Lenox*

•

Breakfast . Lunch . Dinner

Your favorite cocktail served in the garden or Cocktail Lounge

ARNOLD WESTON INN

"Food to Tempt the Taste Buds of Any Gourmet"
— recommended Women's City Club of Boston

American and European plan

ASHFIELD, MASS.
on Route 116 from Route 9

A Symphony in F

A resort with an F major for fun, fine food, and fabulous location. Tennis, golf, riding, swimming and dancing. Open until November. Transient meals served. Sunday buffet supper from 5:30 to 6:30.

Recommended by Duncan Hines

Lunch $1.75 Dinner $2.25

EASTOVER - - - - lenox, massachusetts

SUNDAY BUFFET AT MUSIC INN

Featuring a hot dish, delicious cheeses, two or three salads, fruit always, relishes, a variety of breads, home-made desserts.

From 12:30 to 2:30. $2.50.

Dinner, too. No need to phone first for buffet, but please phone for dinner.

Lenox 695

The Paddock Club

of STOCKBRIDGE, Inc.

1½ Miles South of Tanglewood on Route 183

Luncheons — Dinners — After Concerts Snacks — Sandwiches

Guest Rooms — American or European Plan

Telephone Stockbridge 290

THE CARDINAL INN

BERKSHIRE COUNTY'S
OUTSTANDING EATING HOUSE

Cozy Cocktail Lounge

Lenox-Pittsfield Highway
Lenox, Massachusetts

SHEFFIELD INN

Sheffield, Massachusetts
on Route No. 7

An Inn for Discriminating People

STUART M. BEARD, 2ND, *Owner and Mgr.*

Stonehenge
RIDGEFIELD, CONN

Table D'hote Luncheon Dinner A la Carte
Druid Bar Parlour
Peter Walters at the piano

Telephone Ridgefield 6-6511 Luxurious overnight accommodations
OPEN EVERY DAY VICTOR GILBERT, Skinker

On Route 7 Danbury Norwalk Road, 13 miles from Merritt Parkway

Sun-Inside

Prop. Fred Lancôme

Monterey, Rte. 23 • Tel.: Gr. Barrington 1148M3

FOOD IN THE BEST FRENCH TRADITION
AFTERNOON TEA

THE YELLOW ASTER

Pittsfield-Lenox Road
PITTSFIELD, MASSACHUSETTS

Luncheon • *Cocktail Lounge* • *Dinner*
12.00 to 2.00 *Sundays 12.30 to 8.00* *5.30 to 9.00*

MRS. A. CASSANI, *Owner and Manager*

Refreshments are served at the Tanglewood Cafeteria before concerts and at intermission.

If the Symphony justifies its title (which appears on the manuscript as a later addition) it is in the introductory adagio, which is in the dark mood characteristic of some of the later songs. The finale again establishes the C minor tonality, begins incisively, and develops climaxes almost violent. But each of these movements ends roundly in C major. Schubert does not seem to strive toward the brighter mood, while conquering tragedy, as Beethoven does. He rather loses his gloom, as his youthful and more natural symphonic cheerfulness prevails. The main theme of the first movement (allegro vivace) has the surge and fall on a half tone which was once the Romantic convention for a sigh in music. The last movement seems to aim at frenzy, but it emerges exuberant instead. Schubert here spins his figures, acquires momentum, and runs into lengths much in the manner of his great C major, not of course with equal results. The motto theme of this movement strangely suggests the opening theme of the Hebrides Overture, although Mendelssohn had certainly not seen Schubert's score when he wrote his own in 1830. There is a more plausible resemblance (genral and not thematic) between this Symphony and Beethoven's String Quartet, Op. 18 No. 3, in C minor. There is in each a kind of controlled power of supple chromaticism, especially evident in Schubert's Finale, and in his entirely entrancing Minuet. The Andante in A flat is a lyric movement of unabashed sentiment (dolce), its course twice interrupted by a more stormy section. The quieter mood prevails. Perhaps someone can explain why the charm of this slow movement as first published and separately heard did not sooner inspire curiosity about the surrounding movements.

Symphony in D Minor

César Franck

Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890

The Symphony of César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889.

"One autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, "I went to pay the master a visit at the beginning of vacation time. 'Have you been working?' I inquired. 'Yes,' was Franck's reply, 'and I think that you will be pleased with the result.' He had just completed the Symphony in D, and he kindly played it through to me on the piano.* I shall never forget the impression made upon me by that first hearing."

The first performance, at the Paris *Conservatoire,* when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement.

It is not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the *Conservatoire,* and moved to winged words in behalf of their lovable *"maître,"* who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

Through almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply

* d'Indy lists the Symphony as having been begun in 1886.

DAILY TRIPS to and from NEW YORK
• door-to-door •
New York Office — 2148 Aqueduct Avenue, N. Y. 53 CYpress 8-1312
Berkshire Office — Great Barrington, Mass. Phone 940
BERKSHIRE LIMOUSINE SERVICE, INC.
I.C.C. licensed insured

HERBITS TRAVEL SERVICE
Your Headquarters for
Airline, Steamship, Cruise, Tour, Hotel Reservations
Call PITTSFIELD 6766
74 North Street Room 404
Pittsfield, Mass.

F 2 MEXICAN NOVELTY BARN
1000 Inexpensive Gifts
ROUTE 7 SHEFFIELD, MASSACHUSETTS

SERVICES

BERKSHIRE FARM AGENCY
East Chatham, New York
Offers choice listings in the Tanglewood country — Berkshire County, Mass., and Columbia County, N. Y. Country homes, operating farms, estates, country business properties, lake sites and resorts.
Chatham 5-5345 Chatham 5-5363

Carr Hardware Co.
Plumbing Supplies, Paints, Electrical and Household Supplies, Lighting Fixtures
413-415 North Street, Pittsfield *Phone* 2-1581

J. H. Johnson's Sons, Inc.
Plumbing Contractors
Lenox, Massachusetts *Phone* 12W

WALTER LAHART
Plumbing and Heating Contractor
SHOP — Housatonic Street, Lenox *Phone* 397W
HOME — St. Ann's Lane, Lenox *Phone* 397R

WILLIAM T. LAHART
Electrical Contractor
•
SHOP
Church Street, Lenox . . . . *Phone* 146W
•
HOME
School Street, Lenox . . . . *Phone* 146R

Lenox Package Store
RICHARD E. WHALEN, Prop.
★
S. S. Pierce Wines Our Specialty
Beer : Ales : Legal Beverages
★
CHURCH STREET • LENOX, MASS.
Phone Lenox 57

as a mild little organist* and teacher at the *Conservatoire,* who wrote unperformed oratories and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *La Rédemption* or *Les Éolides*) which time has proved to be of any great importance. *Les Béatitudes,* which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces — *Psyché,* the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's

* d'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

CENTER LAKE ESTATES
30 Minutes from Tanglewood on Mass. Route 8
Roadside and Lakeside
BUILDING HOME SITES
Swimming — Boating — Fishing
SANDY BEACH
Inspection Invited *Consult Your Broker*
GEORGE Z. MASON GABRIEL R. MASON
Becket, Mass. Tel. Becket 2441

LENOX NATIONAL BANK
General Banking Service
TRAVELLERS CHEQUES • SAFE DEPOSIT BOXES

WENDOVER DAIRY
JACK SWICKER
Complete Line Of Quality Dairy Products
Office: SCHERMERHORN PK. Dairy: EAST STREET
LENOX 487-W **LENOX 487-R**

IRVING H. PECK
Painting, Paperhanging, Decorating
PAINT, WALLPAPER, and GLASS
TELEPHONE 67 Stockbridge, Mass.

genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Societé Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

French musicians testify as to the rising vogue of Franck's music in the early nineties. Léon Vallas in his life of Debussy laments that the Parisian public of that time, "still carried along on a flood of romanticism," could not be diverted to the self-contained elegance of the then new impressionist composer. "The select shrines were still consecrated to the cult of a fierce, grandiloquent, philosophical art; Beethoven's last quartets, the new works of César Franck — discovered very late in the day — and Richard Wagner's great operas — these complex, ambitous works, so full of noble beauty, were alone capable of arousing an enthusiasm that bordered on delirium." Paul Landormy, writing for *La Victoire,* lists these same composers, and singles out Franck's Quintet and Quartet, as having been accorded at that time "an excessive admiration, romantic in its violence." Derepas, writing in 1897, told of a veritable Franck inundation, and the composer's son then wrote to him that he received every day quantities of letters and printed matter about his father. When once the special harmonic style of Franck, his absorption in the contemplative moods of early organ music had caught the general imagination, his musical faith needed no preaching.

SCHOOLS

Lenox Summer Art School
at WHEATLEIGH, LENOX, MASS.
5 minutes from Tanglewood
Lenox 277
Beginners and Advanced Students
ALL MEDIA EXHIBITIONS
Excellent staff of Artists

MERRYWOOD *at* LENOX
A unique summer's experience in Music and the Arts for Girls — 6 to 16 years.
Merrywood has its own children's theatre for training in the Drama and in the Dance. Swimming, Canoeing and Riding under expert instruction.
Valerie Deucher, *Director*
Lenox, Mass., Old Stockbridge Road (Tel. Lenox 79)

A Calendar of Events

(Including Berkshire Festival Programs)

TANGLEWOOD, 1951

(This schedule is subject to change. Friends of the Berkshire Music Center should confirm dates of student performances before coming to Tanglewood. Hours indicated are Daylight Saving Time. Starred events (*) are open by invitation to the Friends of the Berkshire Music Center within the limits of the seating space available. The opera productions of July 30 and 31, August 6 and 7 (**) will require special tickets.)

FESTIVAL REHEARSALS — Admission to three Saturday morning rehearsals (July 28, August 4 and August 11) at 10 A.M., $1 each, proceeds for the benefit of the Orchestra's Pension Fund.

The Berkshire Music Center

THE BERKSHIRE MUSIC CENTER was initiated in 1940 by Serge Koussevitzky and founded by the Boston Symphony Orchestra to provide an opportunity for music study in connection with the Berkshire Festival Concerts given annually by the Orchestra at Tanglewood. It offers trained musicians experience in group performance in association with a distinguished faculty, including the principals of the Boston Symphony Orchestra.

The school is continued according to the plan and in the spirit of its creator, Serge Koussevitzky.

The young musicians of the school at Tanglewood are ready to share with all who will endorse their efforts the music they are producing almost daily in the three auditoriums.

A voluntary contribution constitutes membership in the Friends of the Berkshire Music Center. As a Friend you are invited to its performances subject only to limitations of seating capacity. Checks should be made payable to the Boston Symphony Orchestra, Inc. and addressed to FRIENDS OF THE BERKSHIRE MUSIC CENTER, Tanglewood, Lenox, Massachusetts.

BALDWIN PIANO RCA-VICTOR RECORDS

Programs Subject to Change

July 26, Thursday — *Shed at 8:15*

BERKSHIRE FESTIVAL CONCERT — A 1

Mozart: Funeral Music, K. 477 (In Memory of Serge Koussevitzky) — *Schumann:* Symphony No. 4 — *Berlioz:* Fantastic Symphony Charles Munch conducting

July 27, Friday — *Chamber Music Hall at 4:30*

*DEPT. III COMPOSERS' FORUM

Shed at 8:15

*CONCERT BY ALL DEPARTMENTS

(In Memory of Serge Koussevitzky)

July 28, Saturday — *Shed at 10:00 a.m.*
BOSTON SYMPHONY ORCHESTRA PUBLIC REHEARSAL (Benefit, Pension Fund)
Shed at 3:00
*ORGAN RECITAL by E. Power Biggs
Shed at 8:15
BERKSHIRE FESTIVAL CONCERT — A 2
Weber: Overture to "Oberon" — *Prokofieff:* Symphony No. 6 — *Brahms:* Piano Concerto No. 2 (Claudio Arrau) Charles Munch conducting

July 29, Sunday — *Chamber Music Hall at 10:30 a.m.*
*DEPT. I CHAMBER MUSIC
Shed at 3:00
BERKSHIRE FESTIVAL CONCERT — A 3
Barber: Overture "The School for Scandal" — *Copland:* "Quiet City" — *Schubert:* Symphony No. 4 — *Franck:* Symphony in D minor Charles Munch conducting

July 30, Monday — *Theatre at 8:15*
**DEPT. IV OPERA
Tchaikovsky: Pique Dame

July 31, Tuesday — *Shed at 4:30*
*DEPT. IV CHAMBER ORCHESTRA
Theatre at 8:15
**DEPT. IV OPERA
Tchaikovsky: Pique Dame

August 2, Thursday — *Shed at 8:15*
BERKSHIRE FESTIVAL CONCERT — B 1
Schumann: Overture to "Genoveva" — *Beethoven:* Symphony No. 6, "Pastorale" — *Ravel:* Rapsodie Espagnole — *Roussel:* Symphony No. 3 Charles Munch conducting

August 3, Friday — *Shed at 4:30*
*DEPT. II SMALL CHOIR
Shed at 8:15
*DEPT. I ORCHESTRA

August 4, Saturday — *Shed at 10:00 a.m.*
BOSTON SYMPHONY ORCHESTRA PUBLIC REHEARSAL (Benefit, Pension Fund)
Shed at 3:00
*ORGAN RECITAL by E. Power Biggs
Shed at 8:15
BERKSHIRE FESTIVAL CONCERT — B 2
Handel: Water Music — *Bartok:* Music for Strings and Percussion — *Ravel:* "Daphnis et Chloé," Suite No. 2 (with chorus) — *Saint-Säens:* Symphony No. 3, (with Organ). Charles Munch conducting.

August 5, Sunday — *Chamber Music Hall at 10:30 a.m.*
*DEPT. I CHAMBER MUSIC
Shed at 3:00
BERKSHIRE FESTIVAL CONCERT — B 3
Guarnieri: Symphony No. 2 — *Prokofieff:* Piano Concerto No. 2 (Jorge Bolet) — *Moussorgsky-Ravel:* "Pictures at an Exhibition" Eleazar de Carvalho conducting
Chamber Music Hall at 8:15
*DEPT. III COMPOSERS' FORUM

August 6, Monday — *Theatre at 8:15*
**DEPT. IV OPERA
Strauss: Ariadne auf Naxos

August 7, Tuesday — *Theatre at 8:15*
**DEPT. IV OPERA
Strauss: Ariadne auf Naxos

August 8, Wednesday — *Chamber Music Hall at 4:30*
*DEPTS. I & IV SONG RECITAL

August 9, Thursday — *Shed at 8:15*
BERKSHIRE FESTIVAL CONCERT — C 1
Beethoven: Missa Solemnis (In Memory of Serge Koussevitzky) — Adele Addison, Soprano; Eunice Alberts, Contralto; David Lloyd, Tenor; James Pease, Bass Leonard Bernstein conducting

August 10, Friday
"TANGLEWOOD ON PARADE"
ANNOUNCEMENT ON PAGE 31

August 11, Saturday — *Shed at 10:30 a.m.*
BOSTON SYMPHONY ORCHESTRA PUBLIC REHEARSAL (Benefit, Pension Fund)
Shed at 3:00
*DEPT. I ORCHESTRA
Shed at 8:15
BERKSHIRE FESTIVAL CONCERT — C 2
Beethoven: Symphony No. 1 — *Honegger:* Symphony No. 5 — *Tchaikovsky:* Symphony No. 6, "Pathétique" Charles Munch conducting

August 12, Sunday — *Theatre at 10:30 a.m.*
*DEPT. I CHAMBER MUSIC
Shed at 3:00
BERKSHIRE FESTIVAL CONCERT — C 3
Brahms: Variations on a Theme by Haydn, Symphony No. 2, Symphony No. 4 Charles Munch conducting

A WORD ON
Traffic Conditions

The large number of cars coming to the Berkshire Festival Concerts taxes the highway approaches to Tanglewood and makes for traffic congestion. The Massachusetts State Police, the Department of Public Works, police officials of Lenox, Stockbridge, Lee and Pittsfield and the administration of the concerts are cooperating fully to improve the traffic situation. A new four-lane bypass has been completed to help relieve the town of Lenox of through traffic. Nevertheless there is bound to be some traffic delay, and Festival visitors are urged to be reconciled to it in advance. You can help in several ways.

1. **FOLLOW THE TANGLEWOOD SIGNS,** which have been placed by the State Police and the Department of Public Works to show the least congested approaches.

2. **COME EARLY.** The grounds will open at noon on Sunday and at six o'clock for evening concerts. The buffet at Tanglewood will serve sandwiches, soups, beverages and other light meals before concerts. Many visitors bring picnic meals to eat on the grounds.

3. **STAY LATE.** The sudden outpouring of cars onto the highways at the close of the concerts is the principal cause of traffic delay. You are invited to stay at Tanglewood as long as convenient. The formal gardens will be open and lighted for at least an hour after every concert.

4. **HAVE PATIENCE.**

Friday, August 10 . . . Events from 6 to 11 P. M.

(RAIN or SHINE)

"Tanglewood on Parade"

For the Benefit of the Berkshire Music Center

THE BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

will give a concert in the shed

Before the concert, MRS. ELEANOR ROOSEVELT will speak to the audience

Special Program and Soloists

TO BE ANNOUNCED

CHARLES MUNCH AND LEONARD BERNSTEIN will conduct

LAWN PARTY . . . PICNIC SUPPER . . . DOOR PRIZES
WALTZING ON THE LAWN

Watch for further announcements

TICKETS NOW . . . Box Seats — $5 . . . Reserved Sections — $4 . . . Unreserved Section — $2.50

All who purchase tickets will be invited to attend the activities of the school at 6 o'clock

SYMPHONY ORCHESTRA . OPERA SCENES . THE CHORUS . CHAMBER MUSIC

Baldwin

The World's Great Music asks nothing finer

The world's great music, interpreted by the world's great artists, provides a challenge few pianos can accept. The standard of excellence set by the Baldwin piano is the reason for its choice by the Boston Symphony Orchestra and the Berkshire Music Festival . . . and many other outstanding Orchestras and Festivals. Let this distinguished recognition be your guide in selecting a piano for your own use.

Baldwin Grand and Baldwin-built Acrosonic and Hamilton pianos are used exclusively by the Boston Symphony Orchestra and the Berkshire Music Festival.

Baldwin Pianos

BALDWIN • ACROSONIC • HAMILTON & HOWARD PIANOS • BALDWIN ELECTRONIC ORGANS
are sold in all principal cities

PRINTED IN U.S.A.

BERKSHIRE

Boston Symphony Orchestra

FESTIVAL

TANGLEWOOD

STEINWAY

To teach your child to look at life through music is to make her world all the richer. But let Steinway be her mentor.

The golden rewards of owning a Steinway far exceed any price placed upon it. Young fingers learn quicker from the incredible sensitivity of its Accelerated Action. A keener sense of tone is developed from knowing its glorious singing voice. Mastery comes easier.

And so enduring is the magnificent beauty of the Steinway, so perfect its craftsmanship that it will serve for many years. A Steinway costs more initially, but in terms of its true value and abiding advantages it is the most economical of all pianos!

THE STEINWAY is used exclusively by Brailowsky, Casadesus, Hess, Horowitz, Jonas, Kapell, Kreisler, Lehmann, Novaes, Ormandy Rubenstein, Serkin, Templeton, Toscanini, and virtually every other famous artist. Illustrated is the beautiful Hepplewhite. Now you may purchase a Steinway at terms to suit your individual convenience!

In Massachusetts and New Hampshire, new Steinways are sold only by

M·Steinert & Sons

Jerome F. Murphy, *President*

162 BOYLSTON ST., BOSTON

Branches in Worcester, Springfield, Wellesley Hills

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Berkshire Festival, Season 1951

TANGLEWOOD, LENOX, MASSACHUSETTS

Music Shed

CHARLES MUNCH *conducting*

Concert Bulletin, with historical and descriptive notes by
JOHN N. BURK

COPYRIGHT, 1951, BY BOSTON SYMPHONY ORCHESTRA, INC.

Trustees of the Boston Symphony Orchestra, Inc.

HENRY B. CABOT, *President* JACOB J. KAPLAN, *Vice-President* RICHARD C. PAINE, *Treasurer*
PHILIP R. ALLEN THEODORE P. FERRIS N. PENROSE HALLOWELL M. A. DE WOLFE HOWE LEWIS PERRY
JOHN NICHOLAS BROWN ALVAN T. FULLER FRANCIS W. HATCH CHARLES D. JACKSON EDWARD A. TAFT
RAYMOND S. WILKINS OLIVER WOLCOTT

Tanglewood Advisory Committee

ALAN J. BLAU GEORGE W. EDMAN LAWRENCE K. MILLLER JAMES T. OWENS WHITNEY S. STODDARD
HENRY W. DWIGHT F. ANTHONY HANLON GEORGE E. MOLE LESTER ROBERTS ROBERT K. WHEELER

GEORGE E. JUDD, *Manager*

Assistant Managers: T. D. PERRY, JR. N. S. SHIRK

KOUSSEVITZKY

What this community owes to him is immeasurable. But exactly the same can be said of the greater community of America and Europe which he served with his music-making through his long lifetime from early youth up until nearly the end of his 77th year, for that would have been his age on the 26th of July.

Such is the common debt of mortality, but what we have to consider is our debt to his immortality. For it was in that greater world that he chiefly lived. His career, however briefly recited, is fabulous; his rise from obscurity to fame as a virtuoso performer on the double bass, his early adventures as conductor of an orchestra on a steamboat cruising the Volga and bringing music to the people — his life-long passion. Next, he survives the Russian Revolution, builds him a new career as orchestral conductor and music publisher in Paris; then, in middle life, begins his third and greatest earthly reincarnation here in Boston as the rebuilder of the Boston Symphony Orchestra which, in the next quarter of a century, he makes one of the greatest musical instruments that has ever existed.

Add to these the Berkshire Symphonic Festival and Music Center at Tanglewood which his daring, his energy and his artistic imagination seemed to create almost out of nothing, or at least out of only the most meager beginnings — an orchestra under a circus tent until it was drowned out by a beneficent Wagnerian thunderstorm to re-emerge in the great Music Shed at Tanglewood.

Who says the day of great and creative individualists and individual careers is over? The test is whether a writer of fiction would have dared invent such a life history. He would not, for it would sound preposterous were it not a matter of such common knowledge. Koussevitzky believed in predestination as firmly as did ever the Reverend Jonathan Edwards, a one-time dweller near Tanglewood, in the Calvinistic form of that belief. He believed in his own destiny and by the firmness of that belief created it.

This destiny looked personal but was not. It was that of music-making as a mission to his fellow-mortals, a mission which, as the years went on, became tinged with the messianic. With him, music had the force of religion which term meant the whole range of human experience.

As drill-master of an orchestra which had been through a first World War and an internal revolution when he took it, he was implacable. This sternness, coupled with his artistic scruples which were shared by the players, carried the Boston Symphony Orchestra to the topmost rank. His rehearsals may have been ordeals, but their worth was revealed in the public performances. Without his intense religious feeling about the music he made, he could scarcely have sustained the spending of his forces so lavishly and so long. More than once he said that times when he started a concert in a state of fatigue, he finished it in elation and with his energy fully restored by the return wave of appreciation and gratitude which flowed over him from his audiences. This did not surprise him in the least; he knew that process for what it is, the working of spiritual law.

It would be unfitting to omit here, at this time, the ever-abiding question of artistic temperament. When a man is ready and able at half-past-two in the afternoon or at eight-thirty in the evening to walk out on a concert platform, mount the podium, and turn on a dynamic charge of divine electricity, those other qualities without which this one could not exist must be included amongst his virtues. And this was the feeling of his nearest friends.

The goodness, the greatness, the unconscious moral elevation which he diffused through his music have left their mark here as well as over his wider orbit, and it will not be effaced, for it abides indestructibly in the hearts of his listeners. What else could have upborne him triumphantly to his end amid the wrecks of time and change in his own life and those of our contemporary world? Three wars, a revolution, a financial debacle, and yet the music goes on. "One good thing that abideth."

Thus he joins the immortals and dwells with them in the spirit, for it was in the eternity of spirit that he lived and wrought in his mortal life.

Editorial in the Boston Globe, *June 6, 1951.*

Tenth Program

THURSDAY EVENING, AUGUST 2, AT 8:15

SCHUMANN . . . . . Overture to "Genoveva"

BEETHOVEN . . . . . Symphony No. 6, in F major, *Op.* 68, "Pastoral"

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
II. Scene by the brookside: Andante molto moto
III. Jolly gathering of country folk: Allegro; in tempo d'allegro; Thunderstorm; Tempest: Allegro
IV. Shepherd's Song; Gladsome and thankful feelings after the storm: Allegretto

INTERMISSION

RAVEL . . . . . Rapsodie Espagnole

I. Prélude à la Nuit
II. Malagueña
III. Habanera
IV. Feria

ROUSSEL . . . . . Symphony No. 3, in G minor, *Op.* 42

I. Allegro vivo
II. Adagio
III. Vivace
IV. Allegro con spirito

BALDWIN PIANO NBC BROADCASTS RCA VICTOR RECORDS

TUNE IN SUNDAYS

U. S. STEEL
again presents the
NBC Symphony Summer Concerts

These world-famed conductors:
Alfred WALLENSTEIN
Sigmund ROMBERG
Arthur FIEDLER
Percy FAITH
Maurice ABRAVANEL
Victor ALESSANDRO
Antal DORATI
Milton KATIMS
Vladimir BAKALEINIKOFF
Fritz REINER
Hans SCHWIEGER
Arthur Bennett LIPKIN
Harold LEVEY
and an outstanding group of distinguished soloists

8:30 P.M., EDT
NBC NETWORK

Charles Munch

Charles Munch was born in Strasbourg, September 26, 1891. His father, Ernest, was leader of the St. Guillaume choir in the Strasbourg Cathedral, and the first teacher (in violin) of Charles. Charles' uncle Eugene rivalled his brother Ernest in producing the cantatas and passions of Bach in the Cathedral at Mulhouse. Albert Schweitzer was a pupil of Eugene and organist for both brothers in their numerous Bach performances. Charles Munch studied violin with Lucien Capet in Paris, Carl Flesch in Berlin, and became concertmaster of the Gewandhaus Orchestra in Leipzig.

In 1929, he settled in Paris, conducted the concerts of the Straram Orchestra (1930–31), founded the Orchestre Symphonique de Paris in the same season, conducted the Lamoureux Concerts as well, and in succeeding seasons began the round of guest engagements which have since made him a world traveler. It was in 1937 that he succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra, the position he held through the war period. In 1946 he made his first visit to the United States, conducting this and other orchestras.

He was engaged in the spring of 1948 to succeed Serge Koussevitzky as regular conductor of the Boston Symphony Orchestra beginning with the season of 1949–50. Meanwhile, in the autumn of 1948, he crossed the Atlantic for an extended tour with the Orchestre National de la Radio Diffusion Francaise, the French national broadcasting orchestra, of which he was the conductor.

Mr. Munch was conducting concerts in France and Italy when, on the news of Serge Koussevitzky's death he returned to lead the Festival concerts of his Orchestra through the season, making his first visit to Tanglewood.

Program Notes

Tenth Program

Overture to the Opera "Genoveva," Op. 81

Robert Schumann

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Genoveva, an opera in four acts to a text of Robert Reinick, rewritten by the composer, was composed in 1847 and first performed at Leipzig, June 25, 1850. The opera was produced in various opera houses of central Europe in the seventies and eighties. It has been revived in Florence in the present summer.

Composers like Schubert, Schumann, Mendelssohn or Brahms, lacking a sufficient instinct for the

Highlights of the Festival Repertoire on COLUMBIA LP RECORDS

Bach: Brandenburg Concerto No. 1 in F Major—Ensemble with The Prades Festival Orchestra, Pablo Casals, Conductor, LP Record ML 4345.

Brahms: Variations on a Theme by Haydn—Op. 56a, The Philadelphia Orch., Eugene Ormandy, Conductor, LP Record ML 2066, 78 rpm Set MX-322.

Brahms: Concerto No. 2 in B-Flat Major—Rudolf Serkin, piano, with the Philadelphia Orch., Eugene Ormandy, Conductor, LP Record ML 4014, 78 rpm Set MM-584.

Brahms: Symphony No. 2 in D Major—Artur Rodzinski cond. the Philharmonic-Symphony Orch. of N. Y., LP Record ML 4068, 78 rpm Set MM-725.

Brahms: Symphony No. 3 in F Major—The Philadelphia Orch., Eugene Ormandy, Conductor, LP Record ML 4088, 78 rpm Set MM-642.

Dvořák: Symphony No. 4 in G Major—Bruno Walter cond. the Philharmonic-Symphony Orch. of N. Y., LP Record ML 4119, 78 rpm Set MM-770.

Franck: Symphony in D Minor—The Philadelphia Orchestra, Eugene Ormandy, Conductor, LP Record ML 4024, 78 rpm Set MM-608.

Handel: Water Music—Suite—The Philadelphia Orchestra, Eugene Ormandy, Conductor, LP Record ML 2054, 78 rpm Set MX-279.

Haydn: Symphony No. 88 in G Major—The Philadelphia Orchestra, Eugene Ormandy, Conductor, LP Record ML 4109, 78 rpm Set MM-803

Haydn: Symphony No. 101 in D Major—("The Clock"), The Philadelphia Orchestra, Eugene Ormandy, Conductor. LP Record ML 4268, 78 rpm Set MM-894

Haydn: Symphony No. 92 in G Major—("Oxford"), The Cleveland Orchestra, George Szell, Conductor, LP Record ML 4268, 78 rpm Set MM-880.

Moussorgsky-Ravel: Pictures at an Exhibition—Philharmonic-Symphony Orch. of N. Y., cond. by Artur Rodzinski, LP Record ML 4033, 78 rpm Set MM-641.

Mozart: Symphony No. 39 in E-Flat Major—(K. 543), The Cleveland Orchestra, George Szell, Conductor, LP Record ML 4109, 78 rpm Set MM-801.

Ravel: Rapsodie Espagnole—The Philadelphia Orchestra, Eugene Ormandy, Conductor, LP Record ML 4306, 78 rpm Set MX-342.

Prokofiev: Symphony No. 6 in E-Flat Minor—The Philadelphia Orchestra, Eugene Ormandy, Conductor, LP Record ML 4328, 78 rpm Set MM-950.

Saint-Saëns: Symphony No. 3 in C Minor—Charles Munch cond. the Philharmonic-Symphony Orch. of N. Y., LP Record ML 4120, 78 rpm Set MM-747.

Schumann: Symphony No. 4 in D Minor—The Cleveland Orchestra, George Szell, Conductor, LP Record ML 2040, 78 rpm Set MM-821.

Sibelius: Symphony No. 5 in E-Flat Major—Artur Rodzinski cond. The Cleveland Orchestra, LP Record ML 4043, 78 rpm Set MM-514.

R. Strauss: Don Juan—Fritz Reiner cond. the Pittsburgh Symphony Orchestra, LP Record ML 2079, 78 rpm Set MX-190.

Tchaikovsky: Symphony No. 6 in B Minor—("Pathétique"), Artur Rodzinski cond. the Philharmonic-Symphony Orch. of N. Y. LP Record ML 4051, 78 rpm Set MM-558.

COLUMBIA LP

First, Finest, Foremost in Recorded Music

"Columbia," "Masterworks," CO and LP Trade Marks Reg. U. S. Pat. Off. Marcas Registradas

The Berkshire Hills

OFFER many cultural attractions to make your visit a pleasant one during the Summer months.

You will find our region equally attractive in the Fall when the autumn foliage is at its best. Nature completes an incomparable transformation. Many of our inns and hotels offer substantial reductions in rates.

And for year-round good living, a place to live, work or play, hundreds of good people who were formerly seasonal visitors have chosen

THE BERKSHIRE HILLS

May we assist you in providing further details, our list of real estate agents, hotels, guest houses, and inns? Write:

THE BERKSHIRE HILLS CONFERENCE
COUNTY COURT HOUSE
PITTSFIELD, MASS.

theater, sometimes nourished secret or avowed ambitions to compose operas, that broad avenue to possible fame and fortune. Schubert made attempts, while the self-critical Mendelssohn and Brahms knew better than to step out of the chamber or concert hall where they were in their own element. Schumann with his literary turn of mind tried once to achieve an opera, and put his heart into a single, protracted effort. He had written to Griepenkerl as early as 1842, "Do you know what is my morning and evening prayer as an artist? GERMAN OPERA. There's a field for work." Schumann played with thoughts of various famous subjects which have since been treated by others: *Maria Stuart, Till Eulenspiegel, Faust,* the *Nibelungenlied, Sakuntala.* When he asked Reinick in 1847 to make a libretto out of the drama of Genoveva, he was aware of Tieck's drama, *Leben und Tod der heiligen Genoveva,* and Hebbel's drama *Genoveva* of 1843. He reshaped Reinick's libretto to his musical purposes and called upon Hebbel to help solve his difficulties, but Schumann in 1847 was morose and uncommunicative, and Hebbel, visiting him in Dresden, departed baffled. Schumann, who had recently listened to a reading by Wagner of his projected *Lohengrin* without understanding how such a text could be set to music at all, was at last compelled to work out his chosen one quite by himself.

According to a tale in the Golden Legend of the 13th century, retold by later doctors of theology, Geneviève, the daughter of the Duke of Brabant, is plotted against in her husband's absence by his steward, Golo. She is falsely accused of infidelity, banished into the forests and only after many years exonerated. The story of Schumann's opera is more involved although still based on the pique of the central villain, Golo, when the heroine has (in libretto English) "resisted his amorous importunities." There are dire sub-plots which fail in the end before the abiding virtues of the steadfast wife, Genoveva, while Golo is at last seen to jump from a cliff in despair. Philip Hale, discussing this opera in his program notes, decided that Schumann, "a Romanticist, did not appreciate nor recognize the value of a dramatic subject. In his revision of the text, he did not individualize sharply his characters.

PITTSFIELD, MASS.

ANTIQUES SHOW And SALE

MASONIC TEMPLE, SOUTH ST.

JULY 27 THRU AUGUST 4

(Not open Sundays)

11:00 A.M. TO 10:30 P.M. DAILY

Take advantage of this opportunity to see and buy the finest in antiques while you are in the Berkshires.

ADMISSION 60¢ TAX INCLUDED

Golo is an ordinary villain of melodrama, Genoveva is a good and tiresome person, Siegfried [the husband] is a ninny. The music, however beautiful or noble it may be, lacks the most essential quality; it is never dramatic." Yet it should be noted that Schumann could be intensely dramatic in a symphonic sense and that the overtures to such works as *Genoveva* and *Manfred* attain their purpose with fine certainty and have accordingly found a place in concert halls. Mr. Hale in his interesting note gives a formidable list of composers who have treated the subject of the virtuous Geneviève, including Haydn (in an opera for marionettes), Piccini and Hüttenbrenner (remembered respectively as the rival of Gluck and the friend of Schubert), and many others long since forgotten. Offenbach contributed music to "a reckless and impudent parody" produced in Paris in 1867. "The censor objected, not to the indecencies of the text, not to the degradation of the pure Geneviève of the old legend, but to a duet on the ground that the *gendarmerie* should not be ridiculed." The difficulty was solved when the character of the gendarme was raised to the rank of sergeant.

Schumann submitted his opera to Leipzig, but was forced to wait through three years of postponements before it was finally mounted. Much was made of the event, friends gathered from far and wide. The retiring Schumann was acutely embarrassed at the friendly demonstration, especially when he was dragged out upon the stage and, according to the custom of the time, a laurel wreath was placed upon his head. There were three performances and the opera was shelved.

Friday, August 10

SPECIAL EVENT

"TANGLEWOOD ON PARADE"

See Page 31

In our more than thirty years' experience we have never seen a record-changer to equal

● THE REVOLUTIONARY NEW "LINCOLN" AUTOMATIC "TURNOVER" RECORD-CHANGER

for all records 33 1/3-78-45 r. p. m.

SYMPHONIES, concerti and other works complete on one Long-Playing record, are played without interruption on the LINCOLN.

- Automatically plays 20 standard or 22 Long-Playing records—ONE SIDE or BOTH SIDES, in PROPER SEQUENCE.
- Intermixes 7", 10" and 12" Records of same speed.
- Plays through your present Radio, Phonograph or Television.

EXCLUSIVELY AT

LIBERTY Music Shops

450 MADISON AVENUE • 795 MADISON AVENUE
975 MADISON AVENUE • (HOTEL CARLYLE)
NEW YORK 22. N. Y.
228 EAST POST ROAD • WHITE PLAINS

COME IN and ask for a demonstration of this remarkable record-changer, or write for brochure.

Berkshire Playhouse

STOCKBRIDGE, MASSACHUSETTS

WILLIAM MILES, *Director*

Week of July 9th

"LEGEND OF SARAH"

By JAMES GOW and ARNAUD D'USSEAU

Week of July 16th

"TWO GIRLS WANTED"

By GLADYS UNGER

Week of July 23rd

ALINE MACMAHON in

"The Glass Menagerie"

By TENNESSEE WILLIAMS

Week of July 30th

PAUL HARTMAN in

"One's a Crowd"

a new play by EUGENE RASKIN

Week of August 6th

KATHERINE ALEXANDER in

"Lady Windemere's Fan"

By OSCAR WILDE

Season continues through September 1st
Nightly (except Sunday) at 8:45
$2.94, $1.80, tax incl.

Matinees Wednesday and Saturday at 2:30
$1.80 and $1.20, tax incl.

Special Festival Attraction!
Thursday, August 2nd — Friday, August 3rd at 2:30
ELISABETH SCHUMANN
in two afternoons of Lieder
Price: $2.40, tax incl. All seats reserved

SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," OP. 68

LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The "Pastoral" Symphony, completed in 1808, had its first performance at the Theater-an-der-Wien, in Vienna, December 22, 1808, the concert consisting entirely of unplayed music of Beethoven, including the C minor Symphony, the Fourth Piano Concerto, and the Choral Fantasia.

After the tension and terseness, the dramatic grandeur of the Fifth Symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried.

Opening in the key of F major, which, according to the testimony of Schildler was to Beethoven the inevitable sunny key for such a subject, the symphony lays forth two themes equally melodic and even-flowing. They establish the general character of the score, in that they have no marked accent or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a continuous, subtle alteration of tonality, color, position. "I believe," writes Grove, "that the delicious, natural May-day, out-of-doors feeling of this movement arises in a great measure from this kind of repetition. It causes a monotony which, however, is never monotonous — and which, though no imitation, is akin to the constant sounds of Nature —

ANTIQUES SHOW

TOWN HALL • LENOX, MASS.

July 27th thru August 11th

(Closed Sundays)

DAILY From 11 A.M. *to* 10 P.M.

Management of
BERKSHIRE HILLS ANTIQUES INC.

the monotony of rustling leaves and swaying trees, and running brooks and blowing wind, the call of birds and the hum of insects." One is reminded here (as in the slow movement) of the principle of unfolding in nature, of its simplicity and charm of surface which conceals infinite variety, and organic intricacy.

The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the composer alters but never forgets for long, giving the entire movement a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the graceful undulation of the melody over it. Professor Tovey states that the slow movement is "one of the most powerful things in music," basing his adjective on the previous assertion that this symphony "has the enormous strength of someone who knows how to relax." He adds: "The strength and the relaxation are at their highest point in the slow movement." The analyst finds sufficient proof for his statement in the form, which is like a fully developed first movement.

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "program" scheme by providing a country dance, and brings the needed brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for the violins and an occasional dominant and octave from the bassoon, as if two village fiddlers and a bassoon were doing their elementary best.

There is a brief episode of real rustic vigor in duple time, a reprise, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the 'cellos and basses in a tremolo on D-flat. The storm is sometimes looked upon as the fourth of five movements. It forms a sort of transition from the scherzo to the finale, which two movements it binds without any break. The instrumental forces which Beethoven calls upon are of interest. In his first two

Boston Music Co.

NEW ENGLAND'S FINEST AND MOST COMPLETE
Music House

SHEET MUSIC · RECORDS · ALBUMS

Literature and Study Books — Instruments
Excellent stock of small scores — Musical Gifts

We Mail Everywhere

116 BOYLSTON STREET · BOSTON 16

CRANE
MUSEUM

historical exhibits of
fine papermaking
since 1801
open 2 to 5 p.m.
monday through friday
june-september
Dalton, Massachusetts

•

Five miles east of Pittsfield
on route no. 9

movements, he scaled his sonority to the moderation of his subject, using only the usual wood winds and strings, with no brass excepting the horns, and no percussion. The scherzo he appropriately brightened by adding a trumpet to his scheme. In the storm music he heightened his effects with a piccolo and two trombones, instruments which he had used in his symphonies for the first time when he wrote his Fifth. The trombones are retained in the Finale, but they are sparingly used. The timpani makes its only entrance into the symphony when Beethoven calls upon it for his rolls and claps of thunder; and he asks for no other percussion. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary contraction of fear as it assembles and breaks. It clothes nature in majesty always — in surpassing beauty at its moment of ominous gathering and its moment of clearing and relief. Critics listening to the broad descending scale of oboe as the rumbling dies away have exclaimed "the rainbow" — and any listener is at liberty to agree with them.

Peaceful contentment is re-established by yodelling octaves in peasant fashion from the clarinet and horn, which rises to jubilation in the *"Hirtengesang,"* the shepherd's song of thanks in similar character, sung by the violins.

Beethoven first noted in the sketchbooks the following title for the *Finale:* "Expression of Thankfulness. Lord, we thank Thee"; whereupon we need only turn to Sturm's *"Lehr und Erbauungs Buch,"* from which Beethoven copied lines expressing a sentiment very common at the time; the "arrival at the knowledge of God," through Nature — "the school of the heart." He echoed the sentiment of his day in his constant praise of "God in Nature," but the sentiment happened also to be a personal conviction with him, a conviction which, explain it how you will, lifted a music of childlike simplicity

POONA CHEESE

POONA

FRALEIGH HILL FARM
Millbrook, N. Y.

We Do Not Advertise in *LIFE, S. E. P., COLLIERS,* or *ATLANTIC*
But We Do in This Program — *Why?*
BECAUSE: HERE YOU ARE IN TANGLEWOOD
HERE WE ARE IN STOCKBRIDGE
and We Would Like to Be *Your BERKSHIRE BANK*

THE HOUSATONIC NATIONAL BANK
Located Between THE TOWN OFFICE and THE RED LION INN
The First Bank in South Berkshire, Established 1825 Member F. D. I. C.

Welcome
TO
PITTSFIELD
"IN THE HEART OF THE BERKSHIRES"
England Brothers
The Store Accommodating

of theme to a rapturous song of praise without equal, moving sustained and irresistible to its end. One cannot refrain from remarking upon the magnificent passage in the coda where the orchestra makes a gradual descent, serene and gently expanding, from a high pitched *fortissimo* to a murmuring *pianissimo*. There is a not unsimilar passage before the close of the first movement.

Rapsodie Espagnole

Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The *"Rapsodie Espagnole,"* composed in 1907, was one of the first pieces to draw general attention to Ravel's skill in orchestral writing. His recurring fondness for fixing upon Spanish rhythms as a touchstone for his fancy antedates the rhapsody in the *"Alborada del Gracioso"* as a piano piece, and the *"Habanera"* from *"Les Sites Auriculaires,"* for two pianos. As he transformed the *"Alborada"* into bright orchestral dress, so he incorporated the *"Habanera"* as the third movement of the *"Rapsodie Espagnole."*

The *"Prélude à la nuit"* opens with, and is largely based upon, a constant, murmuring figure of four descending notes, upon which the melodic line is imposed. The figure, first heard in the muted strings, *pianissimo,* is carried on in one or another part of the orchestra without cessation, save for the pause of a free cadenza, for two clarinets and two bassoons in turn, with a brief interruption where the initial figure is given to the celesta.

"AN EYE FOR MUSIC"

by Martha Burnham Humphrey

Delightful action sketches and human interest stories of *Serge Koussevitzky* in his last decade with Boston Symphony. Also sketches and stories of Munch, Bernstein, Carvalho, Stokowski, Mitropoulos and many other conductors and players.

On sale at the Tanglewood Music Store — $3.50

For Cool Refreshment . . .

For Rich Flavor . . .

It's Hoods

ICE CREAM

SMOOTH and DELICIOUS

Elm Court

Lenox, Massachusetts

Cordially Invites

You and Your Friends

To Visit Our

GREEN HOUSES AND GARDENS

AT THE

MANSION HOUSE

COCKTAILS — LUNCHEON — TEA

DINNER — ROOMS

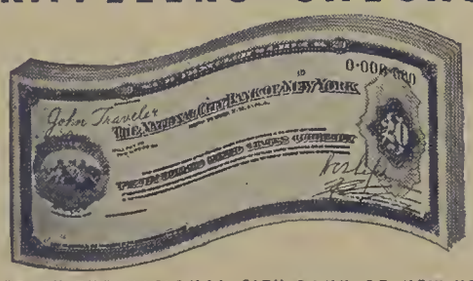
Lenox 670

OVERTURE TO EVERY JOURNEY . . . CARRY NATIONAL CITY BANK TRAVELERS CHECKS

- Spendable everywhere—just like cash
- Safe—prompt refund if lost or stolen
- Good until used
- Cost only 75¢ per $100
- Buy them at your bank

NCB

TRAVELERS CHECKS



BACKED BY THE NATIONAL CITY BANK OF NEW YORK

First in World Wide Banking

Member Federal Deposit Insurance Corporation

Visit Our Studio

You will find one of the most interesting stores in the country.

Hand Block Printed Table Linens

Skirts, Dirndl Dresses — Hand Painted Boxes,

Many Other Items

Wholesale *Retail*

★

WALLACH of MUNICH

LIME ROCK, Conn., just off Route 7

10 MILES SOUTH OF STATE LINE

DRAGON'S **F-2 Milk Bar & Restaurant**

Telephone Sheffield 114 . . Five Miles South of Great Barrington on Route 7

Jumbo Frog Legs . . . Soft Shell Crabs . . . Shad Roe *and* Bacon . . . Oysters . . . Shrimps . . . Scallops . . Fillet of Sole . . Roasts . . Steaks Italian Spaghetti . . Chow Mein . . Roast Turkey Corned Beef and Cabbage

All of the above and more on our menu every day.

Fountain Service

In the *Malagueña,* Ravel gives a theme to the double-basses, which is repeated and used in the manner of a ground bass. A theme derived from this first takes full shape in the bassoons and then the muted trumpets. A slow section presents a rhapsodic solo for the English horn. The movement closes with a reminiscence of the characteristic figure from the opening movement.

The *Habanera* is dated "1895" in the score, recalling the *"Habanera"* for two pianofortes. It has a subtilized rhythm and delicacy of detail which is far removed from associations of cafe or street. It evolves from a triplet and two eighth notes in a bar of duple beat, with syncopation and nice displacement of accent.

The *Feria* ("Fair") continues the colorful scheme of the *Habanera* — fragmentary solo voices constantly changing, and set off rhythmically with a percussion of equal variety. This *finale assez animé* (6-8) moves with greater brilliance and a more solid orchestration. A middle section opens with a solo for English horn, which is elaborated by the clarinet. There is a return to the initial material of the movement and a *fortissimo* close.

Symphony No. 3 in G Minor, Op. 42

Albert Charles Paul Roussel

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan, France, August 23, 1937

Roussel wrote his Third Symphony for the Boston Symphony Orchestra's fiftieth anniversary season, and it was accordingly first performed in Boston October 23, 1930. The composer, visiting America in that year, was present at its first performance. Studying the score at that time (with the composer beside him) Alfred H. Meyer wrote of its traits and contours in the *Boston Evening Transcript.* Mr. Meyer found the orchestration as colorful as might be expected from "a thoroughly modern composer whose approach to his art is primarily that of the melodist and contrapunist. The form of the anniversary symphony owes much to the principles laid down by Franck and further developed by d'Indy. A single *motif* of five notes, of arresting melodic contour, plays an important part in three of the four movements of the symphony. Such unifying device is of course essence of the practice of Franck and d'Indy.

"There are four movements: an *allegro vivo* which follows the usual outlines of sonata-form; an *adagio* of novel formal scheme; a *vivace* which the composer designated in conversation as a sort of valse-scherzo; an *allegro con spirito,* in rondo pattern.

"After three measures of introduction upon chords hard and gloomy, first violins and wood winds at once embark upon a melody actively rhythmed, in which syncopations occasionally make themselves

felt. Chords and melody are in the ecclesiastical mode called Phrygian. One proceeds to the chief contrasting theme by a series of melodies. One after another they become more lyrical; at the same time the orchestration and general harmonic texture become lighter and lighter until the principal contrasting theme is played by a flute with the lightest of string accompaniments. A brief restatement of the theme of the beginning brings the exposition to a close. Development and recapitulation are regular. But at the climax of the development section, the five-note motto which is the heart of the symphony bursts forth in glory. A noble entrance for a *motif* of such importance. None but a genius would have so placed and timed its first appearance.

"Just as the first movement in the exposition proceeded from actively rhythmed music to music of gentler character, so the second movement by reverse process begins with an *adagio,* proceeds through an *andante* of appreciably faster tempo to a *più mosso* in really rapid time values. The theme of the *adagio* is none other than the *motif* gloriously proclaimed at the height of the first movement. The *più mosso* is a fugue upon the same *motif* played in rapid sixteenth notes. Flutes begin this fugue; oboes and clarinets answer; English horn and violas make a third entry; bass-clarinet, bassoon and 'cellos a fourth. Once again we reach the quiet and slow-moving *adagio,* once again we mount to renewed heights in another *più mosso,* finally to come to rest with the mood and music of the beginning.

"The Scherzo-Valse brings cheerful relief before the symphony proceeds to the serious and vigorous business of the *finale.* Typical scherzo rhythms alternate with fleecy, feathery figures in flutes and high wood winds. A 'trio-section' is lyrical in nature, with strings and a solo oboe prominent.

"In the *finale* a flute introduces a highly active theme; gives way to more lyrical strings; resumes for second appearance. At slower tempo strings are once more songful, now with melody which is further expansion of the central theme of the symphony. Once more the music of the beginning. Then the final ascent to the broadest of all statements, twice given, of the motto of the entire work.

"In conclusion: one finds not a scrap of evidence in the score that Roussel has written his symphony in support of any of the popular theories of the day. He is partisan of no musical sect. He has not 'gone back' to Bach or to Buxetehude, to Rossini or to Monteverdi. He has found themes that interested him, seemed to him worthy of the best treatment that it is in him to give. He has clothed those themes with garments of purely Rousselian fashioning. He has cast the whole into a mold which, while it is conventional, shows also (especially in the *adagio* and the climax of the first movement) an original reaction of a master mind upon that mold."

New England Conservatory of Music

HARRISON KELLER, *Director*

Faculty of the Conservatory includes the following members of the Faculty of the Berkshire Music Center

RAYMOND ALLARD
RICHARD BURGIN
SARAH CALDWELL
GINO CIOFFI
JOSEPH DE PASQUALE
GEORGES FOUREL
FERNAND GILLET
BORIS GOLDOVSKY
ALFRED KRIPS
GEORGES LAURENT
ROSARIO MAZZEO
GEORGES MOLEUX
ROGER VOISIN
FELIX WOLFES
ALFRED ZIGHERA
BERNARD ZIGHERA

Fall term begins September 17

For full information write the DEAN, 290 HUNTINGTON AVE., BOSTON, MASS.

AEOLIAN-SKINNER ORGAN COMPANY, INC.

Builders of the organs in

SYMPHONY HALL, BOSTON . . . *and at* TANGLEWOOD, MASS.

☆ ☆ ☆

BOSTON 25, MASS. *and* 17 West 57th Street, New York 19, N. Y.

WILLIAMSTOWN, MASS.

Dine at
Williams Inn

On the Campus
of Williams College

A short and beautiful drive
to the top of the Berkshires

★

Lobster — Steak
Brook Trout — Guinea Hen
Cocktails, of course

Recommended by Gourmet and Duncan Hines

The first of 12 *Treadway Inns* located in
New England and New York State

YALE
BARN

Presents

FINE FOOD
AND GROG

Open Every Day

ROUTE 44
BETWEEN
CANAAN & NORFOLK
CONNECTICUT

DANCING EVERY SATURDAY NIGHT

Eleventh Program

Suite for Orchestra (from the Water Music)

George Frideric Handel

Born at Halle, February 23, 1685; died in London, April 14, 1759

Arranged by Sir Hamilton Harty

Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785–1797), and appeared in the complete works as edited by Chrysander. Sir Hamilton Harty, arranged a suite of six movements in 1918.

In Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his Life of Handel (1909): "The River Thames was then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liver-

SAMMY VINCENT, INC.
23 North Street, Pittsfield
Exclusive agents in this area for the Baldwin Grand Piano used at Tanglewood and all other Baldwin models.

ARE YOU A RECORD COLLECTOR?

You can now obtain for your own phonograph the world's finest needle—the Professional Diamond! Used by all radio stations, engineers and leading record reviewers because it eliminates record wear, lasts almost indefinitely, gives finest reproduction, and saves money, time and worry. Send for free literature.

TELEVEX • 476 W. 238th ST., N. Y. 63

— Visit the —
Tanglewood Music Store
and the Hawthorne Cottage

Eleventh Program

SATURDAY EVENING, AUGUST 4, AT 8:15

HANDEL . Suite for Orchestra (From the Water Music) *Arranged by* Hamilton Harty

I. Allegro
II. Air
III. Bourrée
IV. Hornpipe
V. Andante espressivo
VI. Allegro deciso

BARTÓK . . . . . Music for Strings, Percussion and Celesta

I. Andante tranquillo
II. Allegro
III. Adagio
IV. Allegro molto

RAVEL . . . . . "Daphnis et Chloé," Suite No. 2 (with chorus)

Lever du jour — Pantomime — Danse Générale

Festival Chorus Prepared By Hugh Ross

INTERMISSION

SAINT-SAËNS . . . . . Symphony No. 3, in C minor (with organ), *Op.* 78

Adagio; Allegro moderato; Poco adagio

Allegro moderato; Presto; Maestoso; Allegro

Organ: E. POWER BIGGS

BALDWIN PIANO NBC BROADCASTS RCA VICTOR RECORDS

His instructions to his musicians are a mixture of French, English and German—with French predominating.

"Recipe for a conductor"

writes Moss Hart about Charles Munch

"Take one large measure of the most solid craftsmanship, add two dashes of international elegance of the rarest vintage, sprinkle with a *soupçon* of Gallic wit, age in years of experience, and you have the essential personality of Charles Munch. Funny thing, too, how it all comes through whether he's playing Haydn, Debussy, or Prokofieff. Inspiration with elegance—that's Charles Munch."—*Moss Hart.*

Have you heard Charles Munch conduct the Boston Symphony in

Haydn: Symphony No. 104, in D, "London"*
Berlioz: Beatrice and Benedict: Overture
Schubert: Symphony No. 2, in B-Flat*
Brahms: Symphony No. 4 in E Minor, Op. 98*
Ravel: La Valse
Beethoven: Symphony No. 7, in A, Op. 92*
Beethoven: Allegretto (Gratulations Menuet, 1823).

*On all record speeds.

RCA VICTOR RECORDS

ied servants. The manners and customs of the boatmen were peculiar, and their wit-combats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."

Handel, serving as *kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne,* and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come.

Since the Water Music was intended for out-of-door uses, it naturally afforded Handel the opportunity first to introduce the French horn into a score of his own. The horn was then regarded as an instrument for fanfares, and far too coarse for symphonic purposes. The length of this accumulation of short movements (for it is nothing else) and the uncertainty as to its original instrumentation has afforded Sir Hamilton Harty an unquestionable right to choose his own suite and order it to present needs as he has likewise done with the Fire Music.

Music for Stringed Instruments, Percussion and Celesta

Béla Bartók

Born at Nagyszentmiklos, Hungary, March 25, 1881; died in New York, September 26, 1945

Bartók's Music for Stringed Instruments was composed at Budapest in 1936.

Béla Bartók has divided his players into two string quartets, on the left and right of the conductor, the percussion players ranged in two rows between them, backed by the double-basses. In the first movement the string groups are merged, but later on they are for the most part treated as distinct balanced (and complimentary) units. The violas (muted) introduce the first movement with a theme which is developed fugally with the other strings. The timpani and the other percussion instruments lightly punctuate the discourse, the celesta adding arpeggios before the close. The movement progresses from *pianissimo* to a *fortissimo* climax and subsides to a *pianissimo* close. This movement is the only one in which the rhythmic beat is irregular throughout (almost every bar bears a varying time signature).

The second movement is *Allegro* 2-4. A theme played by the second string group *pizzicato* is immediately answered by another theme from the alternate group bowed and *forte.* These themes, much altered and supplemented, provide the principal material for this fast and scherzo-like movement. There is a section in irregular rhythm followed by a *fugato* on the second theme. The movement ends *vivo* and *vivace.*

The third movement, *Adagio* 3-2 changing to 2-2, has been referred to by Lawrence Gilman as a "mystical nocturne, elemental and earth-born." The xylophone gives a free tattoo on a high *F* until a theme, chromatic and accentuated, is announced by the first viola and taken up by the other strings. A theme of more flowing character is given by the celesta and first violins. There is a nebulous episode with glissandi (or arpeggios) for the harp, celesta, and piano forte over string tremolos. This is interrupted by a 5-4 section for the same instruments but of more downright character. The *Adagio* section returns and is more fully developed.

About the finale Lawrence Gilman commented interestingly when this music was performed in New York: "The last movement, of irresistible effectiveness, is an exhilarating *Allegro molto* based chiefly on a tune of peasant character, a dance melody built on the intervals of the Ecclesiastical Mode known as the Lydian (corresponding to our modern major scale with a raised fourth), called, by mediæval writers, *Modus laetus* (The Joyful Mode). The exuberant subject of Bartók's finale is introduced at the sixth measure (2-2 time), after prefatory pizzicati chords of the strings. This tune is consorted with another, of more flat-footed character, heard some eighty-five bars further on, in 3-2 time, on the violas and 'cellos. There are subsidiary tunes of folk-like character, and the movement passes through a contrasting phase, *Molto moderato,* in which material of a more lyric nature is expressively treated, before the concluding return of the original tempo. In the instrumentation of this movement the celesta is replaced in certain passages by a second piano."

Tanglewood Music Store

Located to the right of the

MAIN GATE

Daphnis et Chloé — Ballet in One Act

Orchestral Fragments — Second Series: "Daybreak," "Pantomime," "General Dance"

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe*: M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision — notably the finale."

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis et Chloé* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

Symphony in C Minor, No. 3, Op. 78

Charles Camille Saint-Saëns

Born at Paris, October 9, 1835; died at Algiers, December 16, 1921

Composed for the London Philharmonic Society, this symphony was first performed by that orchestra in London, May 19, 1886, under the composer's direction.

The following analysis was prepared by the composer for the initial performance in England:

"This symphony, divided into two parts, nevertheless includes practically the traditional four movements: the first, checked in development, serves as an introduction to the *Adagio,* and the *Scherzo* is connected after the same manner, with the *Finale.* The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

BERKSHIRE RESTAURANT, INC.

Sea Food Our Specialty

Choice Liquors

141 - 143 WEST STREET, PITTSFIELD, MASS. - - - - - - - - - Tel. 2-0512

Seating Capacity — 600 Guests

CARROLL, VERGE & WHIPPLE, INC.

General Contractors — Consulting Engineers

PITTSFIELD, MASSACHUSETTS

"After an introduction *Adagio* of a few plaintive measures the string quartet exposes the initial theme, which is sombre and agitated (*Allegro moderato*). The first transformation of this theme leads to a second motive, which is distinguished by greater tranquillity; after a short development, in which the two themes are presented simultaneously, the motive appears in a characteristic form, for full orchestra, but only for a short time. A second transformation of the initial theme includes now and then the plaintive notes of the Introduction. Varied episodes bring gradually calm, and thus prepare the Adagio in D-flat. The extremely peaceful and contemplative theme is given to the violins, violas, and violoncellos, which are supported by organ chords. After a variation (in arabesques) performed by the violins, the second transformation of the initial theme of the *Allegro* appears again, and brings with it a vague feeling of unrest, which is enlarged by dissonant harmonies. These soon give way to the theme of the *Adagio*. This first movement ends in a Coda of mystical character, in which are heard alternatively the chords of D-flat major and E minor.

"The second movement begins with an energetic phrase (*Allegro moderato*), which is followed immediately by a third transformation of the initial theme in the first movement, more agitated than it was before, and into which enters a fantastic spirit that is frankly disclosed in the *Presto*. Here arpeggios and scales, swift as lightning, on the pianoforte, are accompanied by the syncopated rhythm of the orchestra, and each time they are in a different tonality (F, E, E-flat, G). The repetition of the *Allegro moderato* is followed by a second *Presto*, which at first is apparently a repetition of the first *Presto;* but scarcely has it begun before a new theme is heard, grave, austere (trombone, tuba, double-basses), strongly contrasted with the fantastic music. There is a struggle for the mastery, and this struggle ends in the defeat of the restless, diabolical element. The new phase rises to orchestral heights, and rests there as in the blue of a clear sky. After a vague reminiscence of the initial theme of the first movement, a *Maestoso* in C major announces the approaching triumph of the calm and

The Carry-All
A COUNTRY GIFT SHOP
ARTS AND CRAFTS
Route 183 — 2 miles south of Tanglewood

SOLE SUPPLIERS OF CHOCOLATE
SPECIALTIES TO THE BERKSHIRE FESTIVAL
•
Dolly Mills Candies
BOSTON, MASS.

E. J. CRAMER
General Contractor
•
PITTSFIELD, MASSACHUSETTS

SPRAGUE ELECTRIC COMPANY
NORTH ADAMS, MASSACHUSETTS

Manufacturers of Electrical Components

lofty thought. The initial theme of the first movement, wholly transformed, is now exposed by divided strings and the pianoforte (four hands), and repeated by the organ with full strength of the orchestra. A brilliant Coda, in which the initial theme by a last transformation takes the form of a violin figure, ends the work."

Twelfth Program

ELEAZAR DE CARVALHO was born in Iguatu in the State of Ceara, Brazil. He spent his childhood on the farm of his parents, who were of Dutch extraction on his father's side and pure Indian on his mother's.

Mr. de Carvalho's first opera, "The Discovery of Brazil" (*"A Descoberta do Brasil"*), was produced at Rio in 1939 and was followed by another, *"Tiradentes,"* in 1941. He has written a number of symphonic works and chamber pieces in various combinations. He has lectured extensively, and written articles for literary and musical publications in his own country

In the summer of 1946 he joined Dr. Koussevitzky's conducting class at the Berkshire Music Center in Tanglewood, and was subsequently appointed to the conducting class as assistant to Dr. Koussevitzky.

Overture To "Euryanthe"

CARL MARIA VON WEBER

Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826

It was in 1823 that Weber completed *"Euryanthe,"* his "grand heroic-romantic" opera for Domenico Barbaja, manager of the Kärnthnerthor Theater at Vienna, who had a hopeful eye upon a success comparable to that of *"Der Freischütz."* There is every evidence that Weber was ambitious for his work and spared no pains with it. "Euryanthe" was his longest opera, lasting, as first performed, four hours. Unlike *"Der Freischütz,"* it had a continuous musical score with no interruptions of spoken dialogue. Weber completed the score without the Overture on August 29, 1823, and began at once to compose the Overture, which was not ready until October 19, six days before the first performance. On the day following the event, October 26, the composer wrote to his wife: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The Overture was applauded madly; there was a demand for a repetition; but I went ahead, so that

summer opera season

on CETRA-SORIA RECORDS

Bellini
NORMA $17.85

Cilea
ADRIANA LECOUVREUR $17.85

Cimarosa
IL MATRIMONIO SEGRETO $17.85

Donizetti
IL CAMPANELLO ..... $ 5.95
LA FIGLIA DEL REGGIMENTO $11.90
LUCIA DI LAMMERMOOR $17.85

Mascagni
L'AMICO FRITZ $11.90

Montemezzi
L'AMORE DEI TRE RE $11.90

Pergolesi
LA SERVA PADRONA ..... $ 5.95

Ponchielli
LA GIOCONDA Highlights ..... $ 5.95

Puccini
THE GIRL OF THE GOLDEN WEST ... $17.85
THE TRIPTYCH
GIANNI SCHICCHI ..... $ 5.95
SUOR ANGELICA ..... $ 5.95
IL TABARRO ..... $ 5.95
TURANDOT $17.85

Rossini
IL BARBIERE DI SIVIGLIA $17.85
LA CENERENTOLA $11.90

Strauss
ELEKTRA $11.90

Orazio Vecchi
AMFIPARNASO ..... $ 5.95

Verdi
ERNANI $17.85
FALSTAFF $17.85
LA FORZA DEL DESTINO $11.90
I LOMBARDI $17.85
NABUCCO $17.85
RIGOLETTO Arias and Duets ..... $ 5.95

Listen to Cetra-Soria Records on WOR "Festival of Opera"
Saturday Afternoons, 1 to 3:30 P.M.

Cetra-Soria long playing records are boxed in attractive, dust-proof albums. Italian and English Librettos enclosed.

Twelfth Program

SUNDAY AFTERNOON, AUGUST 5, AT 3:00

ELEAZAR DE CARVALHO, *conducting*

WEBER . . . . . Overture to "Euryanthe"

STRAUSS . . . . . "Death and Transfiguration," Symphonic Poem, *Op.* 24

PROKOFIEFF . . . . . Piano Concerto in G minor, No. 2, *Op.* 16

I. Andantino; Allegretto
II. Scherzo
III. Intermezzo
IV. Finale

INTERMISSION

MOUSSORGSKY . . . "Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel

Promenade — Gnomus — Promenade — Il vecchio Castello — Promenade — Tuileries — Bydlo — Promenade — Ballet of Chicks in their Shells — Samuel Goldenburg and Schmuyle — Limoges: The Marketplace —Catacombs — Con mortuis in lingua mortua — The Hut on Fowls' Legs — The Great Gate at Kiev

Soloist . . . JORGE BOLET

BALDWIN PIANO NBC BROADCASTS RCA VICTOR RECORDS

RCA VICTOR RECORDS
BOSTON SYMPHONY ORCHESTRA

Recorded under the leadership of
CHARLES MUNCH

Beethoven **Symphony No. 7
Beethoven *"Gratulations" Minuet
Berlioz *Beatrice and Benedict Overture
Brahms **Symphony No. 4
Haydn **Symphony No. 104 ("London")
Ravel *La Valse
Schubert **Symphony No. 2

Among the recordings under the leadership of
SERGE KOUSSEVITZKY

Bach **Brandenburg Concerto No. 1, in F
**Brandenburg Concerto No. 6, in B-Flat
**Suite No. 1, in C
**Suite No. 4, in D
Beethoven *Symphony No. 3, in E-Flat, "Eroica"
**Symphony No. 5, in C Minor, Op. 67
**Symphony No. 9, in D Minor, "Choral"
Brahms **Symphony No. 3, in F, Op. 90
Haydn **Symphony No. 92, in G, "Oxford"
**Symphony No. 94, in G, "Surprise"
*Toy Symphony
Khatchaturian **Concerto for Piano and Orchestra
William Kapell, pianist
Mendelssohn **Symphony No. 4, "Italian"
Mozart **Eine kleine Nachtmusik
**Serenade No. 10, in B-Flat, K. 361
*Symphony No. 36, in C, K. 425, "Linz"
*Symphony No. 39, in E-Flat, K. 543
Prokofieff Concerto No. 2, in G Minor, Op. 63,
Heifetz, violinist
**Symphony No. 5
**Peter and the Wolf, Op. 67
Eleanor Roosevelt, narrator
Ravel **Bolero
**Ma Mère L'Oye Suite
Schubert **Symphony No. 8, in B Minor, "Unfinished"
Tchaikovsky **Serenade in C, Op. 48
**Symphony No. 4, in F Minor, Op. 36
**Symphony No. 5, in E Minor, Op. 64
Wagner *Prelude to "Lohengrin"

COMMEMORATIVE ALBUMS
(to be available this Fall)

Sibelius **Symphony No. 2, in D, Op. 43
R. Strauss **Don Juan, Op. 20
Wagner **Siegfried Idyll

Recorded under the leadership of
LEONARD BERNSTEIN

Stravinsky **"L'Histoire du Soldat,"
**Octet for Wind Instruments

Recorded under the leadership of
PIERRE MONTEUX

Stravinsky **"Le Sacre du Printemps" (Oct. 1951)

** Also 45 r.p.m. **Also 33 1/3 (L.P.) and 45 r.p.m.*

the performance might not be too long drawn out." Yet the success was not unqualified; the printed reports were not all favorable. The libretto in particular was generally denounced as needlessly involved. The opera held the stage for hardly more than twenty performances in the season. There are degrees of success, and such was the case in Vienna in 1823. Shubert, whose *"Rosamunde,"* to a text by the same librettist, Helmina von Chezy, was mounted on December 20 of the same season had reason to envy *"Euryanthe,"* for *"Rosamunde"* did not survive two performances. Beethoven, who was in Vienna and had a long and cordial meeting with Weber at the time, also envied him his undoubted instinct for the theater as evidenced in the score of *"Der Freischütz,"* which he had studied with exclamations of wonderment.*

The libretto of *"Euryanthe"* has been held to account for the fact that the opera fell considerably short of *"Der Freischütz"* in popularity. Helmina von Chezy derived her subject from an old French tale of the 13th century, *"Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"* for which Boccaccio found use in his "Decameron" (second day, ninth novel), and Shakespeare in his "Cymbeline."

* This, according to the "Life of Weber," by his son Baron Max Maria von Weber. The elder Weber had conducted "Fidelio," and, despite various acrimonious remarks upon Beethoven which are attributed to him, seems to have been a sincere admirer of his genius.

Exhibitions on view at the Berkshire Museum in Pittsfield through the Festival weeks include the Willson Collection of engravings and drawings of composers* and exhibitions of the work of Charles Dana Gibson, E. Barnard Lintott and William Malherbe. The annual summer Members Night will be Friday August 3. Unusual films are shown at the Little Cinema. The Museum organizes scenic and historic bus tours.

*By courtesy of the Childs Gallery, Boston

BLUE BIRD SPORT SHOP
MAIN STREET . . . STOCKBRIDGE, MASS.
Distinctive Woolen Sportwear
WINTER SHOP
52 GREEN STREET, NORTHAMPTON, MASS.
(Opposite Smith College Campus)

ENJOY YOURSELF NOW . . .
But after vacation SELL YOUR PRODUCTS
with MOSS PHOTOS! Largest Photo House in U.S.A.
Best Wishes — OLLIE MOSS, *President*
MOSS PHOTO SERVICE, Inc.
350 West 50th Street New York 19, N. Y.

"Tod und Verklärung" ("Death and Transfiguration"), Tone Poem, *Op.* 24

Richard Strauss

Born at Munich, June 11, 1864. Died at Garmisch September 8, 1949.

When "Death and Transfiguration" first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "programme music." The verses, it was found out, were actually written after the music had been composed, and were inserted in the score as it went to the printer. The analyst forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of *"Musik als Ausdruck."* Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon programme music with the *"Aus Italien"* which he called a "symphonic fantasia," in 1886, made quick and triumphant progress with three symphonic poems: *"Macbeth," "Don Juan,"* and *"Tod und Verklärung,"* all within the space of three years.*

* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Lizst, Wagner and Berlioz. My symphonic fantasia, *"Aus Italien,"* is the connecting link between the old and the new methods."

Piano Concerto No. 2, in G Minor, *Op.* 16

Serge Prokofieff

Born in Sontsovska, Ekaterinoslav, Russia, April 23, 1891

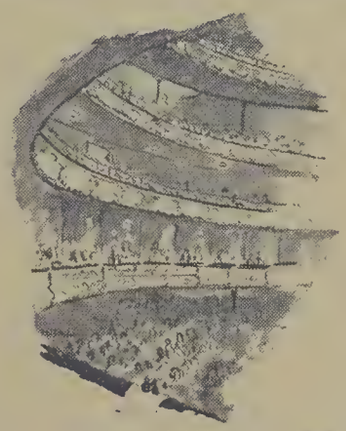
Composed in 1912–1913, Prokofieff's Second Concerto was first performed August 23, 1913, at Pavlovsk (near St. Petersburg), Aslanov conducting, the composer playing the solo part. The score was lost when the composer came to America in 1918, and he re-wrote it in 1923 from piano sketches which had been saved in Russia by his mother. The revised version was performed in Paris, May 8, 1924, Koussevitzky conducting.

Gibson

Diamond 8 Eight

"outshines them all"

As a symphony outshines the tunes of the day, Gibson Diamond 8 outshines all other whiskies ... lighter, brighter flavor!



BLENDED WHISKEY - 86 PROOF - 65% GRAIN NEUTRAL SPIRITS
MELROSE DISTILLERS, INC., N.Y.C.

BELIEVE IN YOURSELF!

Don't test one brand alone ...compare them all!

TRY THIS TEST! Take a PHILIP MORRIS —and any other cigarette. Then . . .

1 Light up either cigarette. Take a puff — *don't* inhale — and s-l-o-w-l-y let the smoke come through your nose.

2 Now do exactly the same thing with the other cigarette.

NOTICE THAT PHILIP MORRIS IS DEFINITELY LESS IRRITATING, DEFINITELY MILDER!

CALL FOR PHILIP MORRIS

NO CIGARETTE HANGOVER means MORE SMOKING PLEASURE!

Delightful Places To Stay, Lunch, or Dine

AVALOCH
A Country Inn

American plan accommodations for a limited number of guests

•

A three minute walk from Tanglewood

Motion picture classics open to the public by reservation, Sundays at 9 p.m.

WEST STREET, LENOX *Telephone* 41

Chef Karl's

BREAKFAST . LUNCH . DINNER

•

Cuisine Par Excellence

Guest Rooms

Center of Lenox, Route 7-20 Telephone 8570

You will enjoy a visit to the

Old Stage Coach Grille

at the CURTIS HOTEL *in Lenox*

•

Breakfast . Lunch . Dinner

Your favorite cocktail served in the garden or Cocktail Lounge

ARNOLD WESTON INN

"Food to Tempt the Taste Buds of Any Gourmet"
— recommended Women's City Club of Boston

American and European plan

ASHFIELD, MASS.
on Route 116 from Route 9

A Symphony in F

A resort with an F major for fun, fine food, and fabulous location. Tennis, golf, riding, swimming and dancing. Open until November. Transient meals served. Sunday buffet supper from 5:30 to 6:30.

Recommended by Duncan Hines

Lunch $1.75 Dinner $2.25

EASTOVER - - - - lenox, massachusetts

SUNDAY BUFFET AT MUSIC INN

Featuring a hot dish, delicious cheeses, two or three salads, fruit always, relishes, a variety of breads, home-made desserts.

From 12:30 to 2:30. $2.50.

Dinner, too. No need to phone first for buffet, but please phone for dinner.

Lenox 695

The Paddock Club

of STOCKBRIDGE, Inc.

1½ Miles South of Tanglewood on Route 183

Luncheons — Dinners — After Concerts Snacks — Sandwiches

Guest Rooms — American or European Plan

Telephone Stockbridge 290

THE CARDINAL INN

BERKSHIRE COUNTY'S
OUTSTANDING EATING HOUSE

Cozy Cocktail Lounge

Lenox-Pittsfield Highway
Lenox, Massachusetts

SHEFFIELD INN

Sheffield, Massachusetts
on Route No. 7

An Inn for Discriminating People

STUART M. BEARD, 2ND, *Owner and Mgr.*

Stonehenge
RIDGEFIELD, CONN.

Table D'hote Luncheon Dinner A la Carte

Druid Bar Parlour
Peter Walters at the piano

Telephone Ridgefield 6-6511 Luxurious overnight accommodations

OPEN EVERY DAY VICTOR GILBERT, Skinker

On Route 7 Danbury Norwalk Road, 13 miles from Merritt Parkway

Sun-Inside

Prop. Fred Lancôme

Monterey, Rte. 23 • Tel.: Gr. Barrington 1148M3

FOOD IN THE BEST FRENCH TRADITION
AFTERNOON TEA

THE YELLOW ASTER

Pittsfield-Lenox Road
PITTSFIELD, MASSACHUSETTS

Luncheon • *Cocktail Lounge* • *Dinner*
12.00 to 2.00 *Sundays 12.30 to 8.00* *5.30 to 9.00*

MRS. A. CASSANI, *Owner and Manager*

Refreshments are served at the Tanglewood Cafeteria before concerts and at intermission.

Prokofieff was the soloist, and again performed it with the Boston Symphony Orchestra in Boston under the same conductor, January 31, 1930.

In 1913, Serge Prokofieff, still a student at the St. Petersburg Conservatory, caused considerable commotion in music circles by performing his Second Concerto at Pavlovsk. One critic wrote: "On the platform appears a lad with the face of a student from the Peterschule [a fashionable school]. He takes his seat at the piano and appears to be either dusting off the keys, or trying out notes with a sharp, dry touch. The audience does not know what to make of it. Some indignant murmurs are audible. One couple gets up and runs toward the exit. 'Such music is enough to drive you crazy!' is the general comment. The hall empties. The young artist ends his concerto with a relentlessly discordant combination of brasses. The audience is scandalized. The majority hisses. With a mocking bow Prokofieff resumes his seat and plays an encore. The audience flees, with exclamations of. 'To the devil with all this futuristic music! We came here for enjoyment. The cats on our roof make better music than this!' "* Such betrayals of incomprehension read strangely in our shockproof age!

But the young man was impossible to ignore. The several piano pieces he had written were violently challenging, and this Concerto only less so than his First, which one critic had labelled "football music," presumably on account of the way he kicked harmony around. When these piano works were shortly followed by the primitive assaults of the *Scythian Suite* (1916) and *Seven, They are Seven* (1917), Prokofieff began to be called an *"enfant terrible"* as if he either enjoyed jolting staid people or used startling methods of attracting attention to himself. He became a topic and was compared to the then prominent cubists, although he had no special interest in that school of painting. He came under the disapproval of such conservatives as Glazounov, the Director of the Conservatory, who was outvoted when Prokofieff was given the first prize in piano (not, be it noted, in composition). Medtner made the unintentionally revealing remark: "If that is music, I am no musician." But Prokofieff had his champions. Diaghilev defended him stoutly against the critics and successfully produced his ballet *Chout*. Koussevitzky persisted in performing and publishing his music. The "Classical Symphony" (1916–1917) won him many friends as showing that he was actually capable of charming docility, no doubt to the annoyance of the composer who had merely amused himself momentarily by copying a form not his own.

It is hard to recognize the Prokofieff we now know in this picture of a mischievous imp of music, knocking over the blockhouses of tradition for the clatter they would make. It would seem in the light of his full-rounded development that the youthful Prokofieff, an artist in whom vitality, fantasy, and skill were already abundant, was merely following out his own ideas to his own ends; ventures always arresting towards ends not always attained. When he was mocking or sharply satirical it was the music and the subject, not the audience, which made him so. The matured composer remains bluntly uncompromising. That he is less experimental is in the nature of growth. But his essential seriousness is no longer denied. It is to be hoped that the independence, even arrogance, of his spirit, so long observable, remains unbroken, if mute, under the strictures of state control, and under the misfortune of failing health

* *Petersburgskaya Gazeta*, August 25, 1913.

JORGE BOLET, born in Havana, had his principal musical education at the Curtis Institute in Philadelphia, where he was the pupil of Isabelle Vengerova. He is making his first appearance with the Boston Symphony Orchestra

BE SURE TO VISIT

Mill on the Floss Inn

•

DINNER — LUNCHEON — COCKTAILS

•

Route 7 — 12 Miles North of Pittsfield

NEW ASHFORD, MASS.

DAILY TRIPS to and from NEW YORK

• door-to-door •

New York Office
2148 Aqueduct Avenue
N. Y. 53 CYpress 8-1312

Berkshire Office
Great Barrington, Mass.
Phone 940

BERKSHIRE LIMOUSINE SERVICE, INC.

I.C.C. licensed insured

HERBITS TRAVEL SERVICE

Your Headquarters for

Airline, Steamship, Cruise, Tour, Hotel Reservations

Call PITTSFIELD 6766

74 North Street Room 404

Pittsfield, Mass.

F 2 MEXICAN NOVELTY BARN

1000 Inexpensive Gifts

ROUTE 7 SHEFFIELD, MASSACHUSETTS

SERVICES

BERKSHIRE FARM AGENCY
East Chatham, New York
Offers choice listings in the Tanglewood country — Berkshire County, Mass., and Columbia County, N. Y. Country homes, operating farms, estates, country business properties, lake sites and resorts.
Chatham 5-5345 Chatham 5-5363

Carr Hardware Co.
Plumbing Supplies, Paints, Electrical and Household Supplies, Lighting Fixtures
413-415 North Street, Pittsfield *Phone* 2-1581

J. H. Johnson's Sons, Inc.
Plumbing Contractors
Lenox, Massachusetts *Phone* 12W

WALTER LAHART
Plumbing and Heating Contractor
SHOP — Housatonic Street, Lenox *Phone* 397W
HOME — St. Ann's Lane, Lenox *Phone* 397R

WILLIAM T. LAHART
Electrical Contractor
•
SHOP
Church Street, Lenox . . . . *Phone* 146W
•
HOME
School Street, Lenox . . . . *Phone* 146R

Lenox Package Store
RICHARD E. WHALEN, Prop.
★
S. S. Pierce Wines Our Specialty
Beer : Ales : Legal Beverages
★
CHURCH STREET • LENOX, MASS.
Phone Lenox 57

"Pictures at an Exhibition" (Pianoforte Pieces)

Modest Petrovitch Moussorgsky

Born at Karevo, district of Toropeta, in the government of Pskov, on March 21, 1839; died at St. Petersburg on March 28, 1881

Arranged for Orchestra by Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at the Boston Symphony concerts November 7, 1924.

Promenade. As preface to the first "picture," and repeated as a link in passing from each to the next, in the early numbers, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face *"nel modo russico."* The theme, in a

CENTER LAKE ESTATES
30 Minutes from Tanglewood on Mass. Route 8
Roadside and Lakeside
BUILDING HOME SITES
Swimming — Boating — Fishing
SANDY BEACH
Inspection Invited *Consult Your Broker*
George Z. Mason Gabriel R. Mason
Becket, Mass. Tel. Becket 2441

LENOX NATIONAL BANK
General Banking Service
TRAVELLERS CHEQUES • SAFE DEPOSIT BOXES

WENDOVER DAIRY
JACK SWICKER
Complete Line Of Quality Dairy Products
Office: SCHERMERHORN PK. Dairy: EAST STREET
LENOX 487-W **LENOX 487-R**

IRVING H. PECK
Painting, Paperhanging, Decorating
PAINT, WALLPAPER, and GLASS
Telephone 67 Stockbridge, Mass.

characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

GNOMUS. There seems reason to dispute Riesmann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin in reply to the latter's inquiry, explained: "The gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks." This description is in accord with the exhibition catalogue.

IL VECCHIO CASTELLO. No such item occurs in the catalogue, but the Italian title suggests a group of architectural water colors which Hartmann made in Italy. "A mediæval castle," says Stassov, "before which stands a singing troubadour." Moussorgsky seems to linger over this picture with a particular fascination. (Ravel used the saxophone to carry his nostalgic melody.)

TUILERIES. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. (The catalogue names this drawing merely as *Jardin des Tuileries.*) The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scored for the high wood winds.

BYDLO. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk" song in the Aeolian mode, evidently sung by the driver." Moussorgsky was not nearly so explicit. He described this movement in a letter to Stassov as *"Sandomierskie Bydlo,"* or "Cattle at Sandomierz," adding that the picture represents a wagon, "but the wagon is not inscribed on the music; that is purely between us." There is a long crescendo as the wagon approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody *"une pénétrante poésie."* (Ravel, again departing from usual channels, has used a tuba solo for his purposes.)

BALLET OF CHICKS IN THEIR SHELLS. Hartmann made sketches for the costumes and settings of the ballet "Trilbi," which, with choreography by Marius Petipa and music by Julius Gerber, was performed at the Bolshoi Theater in St. Petersburg in 1871. The sketches described in the exhibition catalogue show canaries "enclosed in eggs as in suits of armor. Instead of a head-dress, canary heads, put on like helmets, down to the neck." There is also a "canary-notary-public, in a cap of straight feathers," and "cockatoos: gray and green." The story of "Trilbi" concerned a chimney sprite in a Swiss châlet, who fell in love with the housewife. The fact that the plot in no way suggested either canaries or chickens in their shells did not bother the choreographer, who was looked upon to include in his spectacle the child dancers of the Imperial Russian Ballet School in the traditional garb of birds and butterflies.

SAMUEL GOLDENBURG AND SCHMUYLE. This depiction, like "Bydlo," is identified with sketches made at Sandomierz, a small town in Poland not far from Warsaw. Hartmann's wife was Polish. He spent a month at Sandomierz in 1868, sketching many figures in the Jewish district. According to Frankenstein, there is no authority for the use of the two names in connection with this movement. Moussorgsky in his original manuscript neglected to put any title upon this one movement, and it was Stassov who added the title, "Two Polish Jews, one rich, the other poor." The music derives from two pencil drawings shown in the exhibition and listed as belonging to Moussorgsky. They were entitled, "A rich Jew wearing a fur hat: Sandomir," and "A poor Sandomir Jew." Stassov may have been thinking of another picture among the several which were made at this time when he used the names of Goldenburg and Schmuyle. Riesmann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

SCHOOLS

Lenox Summer Art School
at WHEATLEIGH, LENOX, MASS.
5 minutes from Tanglewood
Lenox 277
Beginners and Advanced Students
ALL MEDIA EXHIBITIONS
Excellent staff of Artists

MERRYWOOD *at* LENOX
A unique summer's experience in Music and the Arts for Girls — 6 to 16 years.
Merrywood has its own children's theatre for training in the Drama and in the Dance. Swimming, Canoeing and Riding under expert instruction.
Valerie Deucher, *Director*
Lenox, Mass., Old Stockbridge Road (Tel. Lenox 79)

the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel has made the prosperous Jew speak from the low-voiced strings, in unison. His whining neighbor has the voice of a muted trumpet.)

LIMOGES. The market-place. Market women dispute furiously. Seventy-five sketches of the locale of Limoges are listed in the catalogue, but none mentions the market-place. Moussorgsky jotted an attempt at peasant chatter in the margin of his score, a suggestion of Hartmann's whimsical style: "Great news! Monsieur de Puissangeout has just recovered his cow, The Fugitive. But the good gossips of Limoges are not totally agreed about this because Mmme. de Remboursac has just acquired a beautiful new set of false teeth whereas Monsieur de Panta-Pantaleon's nose, which is in his way, remains always the color of a peony."

CATACOMBS. According to the catalogue: "Interior of Paris catacombs with figures of Hartmann, the architect Kenel, and the guide holding a lamp." In the original manuscript, Moussorgsky had written above the Andante in B minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

THE HUT ON FOWLS' LEGS. The drawing is listed as "Baba Yaga's hut on fowl's legs. Clock, Russian style of the 14th century. Bronze and enamel." The designs, of Oriental elaboration, shows the clock in the shape of a hut surmounted by two heads of cocks and standing on the legendary chickens' feet, done in metal. The subject suggested to the composer the witch Baba Yaga, who emerged from her hut to take flight in her mortar in pursuit of her victims. To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

THE GREAT GATE AT KIEV. Six sketches for the projected gate at Kiev are listed in the catalogue and thus described: "Stone city-gates for Kiev, Russian style, with a small church inside; the city council had planned to build these in 1869, in place of the wooden gates, to commemorate the event of April 4, 1866. The archway rests on granite pillars, three quarters sunk in the ground. Its head is decorated with a huge headpiece of Russian carved designs, with the Russian imperial eagle above the peak. To the right is a belfry in three stories, with a cupola in the shape of a Slavic helmet. The project was never carried out." The "event of April 4, 1866," so discreetly referred to, was the escape of Czar Alexander II from assassination on that date.

A Calendar of Events

(Including Berkshire Festival Programs)

TANGLEWOOD, 1951

(Starred events (*) are open by invitation to the Friends of the Berkshire Music Center within the limits of the seating space available. The opera productions of August 6 and 7 (**) will require special tickets.)

August 3, Friday — *Shed at 4:30*
*DEPT. II SMALL CHOIR
Shed at 8:15
*DEPT. I ORCHESTRA

August 4, Saturday — *Shed at 10:00 a.m.*
BOSTON SYMPHONY ORCHESTRA PUBLIC REHEARSAL
(Benefit, Pension Fund)
Shed at 3:00
*ORGAN RECITAL by E. Power Biggs
Shed at 8:15
BERKSHIRE FESTIVAL CONCERT — B 2
Handel: Water Music — *Bartok:* Music for Strings and Percussion — *Ravel:* "Daphnis et Chloé," Suite No. 2 (with chorus) — *Saint-Säens:* Symphony No. 3, (with Organ). Charles Munch conducting.

August 5, Sunday — *Chamber Music Hall at 10:30 a.m.*
*DEPT. I CHAMBER MUSIC
Shed at 3:00
BERKSHIRE FESTIVAL CONCERT — B 3
Weber: "Euryanthe" — *Strauss:* "Death and Transfiguration" — *Prokofieff:* "Piano Concerto No. 2" (Jorge Bolet) — *Moussorgsky-Ravel:* "Pictures at an Exhibition" Eleazar de Carvalho conducting
Chamber Music Hall at 8:15
*DEPT. III COMPOSERS' FORUM

August 6, Monday — *Theatre at 8:15*
**DEPT. IV OPERA
Strauss: Ariadne auf Naxos

August 7, Tuesday — *Theatre at 8:15*
**DEPT. IV OPERA
Strauss: Ariadne auf Naxos

August 8, Wednesday — *Chamber Music Hall at 4:30*
*DEPTS. I & IV SONG RECITAL

August 9, Thursday — *Shed at 8:15*
BERKSHIRE FESTIVAL CONCERT — C 1
Beethoven: Missa Solemnis (In Memory of Serge Koussevitzky) — Adele Addison, Soprano; Eunice Alberts, Contralto; David Lloyd, Tenor; James Pease, Bass Leonard Bernstein conducting

August 10, Friday
"TANGLEWOOD ON PARADE"
ANNOUNCEMENT ON PAGE 31

August 11, Saturday — *Shed at 10:30 a.m.*
BOSTON SYMPHONY ORCHESTRA PUBLIC REHEARSAL
(Benefit, Pension Fund)
Shed at 3:00
*DEPT. I ORCHESTRA
Shed at 8:15
BERKSHIRE FESTIVAL CONCERT — C 2
Beethoven: Symphony No. 1 — *Honegger:* Symphony No. 5 — *Tchaikovsky:* Symphony No. 6, "Pathétique" Charles Munch conducting

August 12, Sunday — *Theatre at 10:30 a.m.*
*DEPT. I CHAMBER MUSIC
Shed at 3:00
BERKSHIRE FESTIVAL CONCERT — C 3
Brahms: Variations on a Theme by Haydn, Symphony No. 2, Symphony No. 4 Charles Munch conducting

Friday, August 10 (Rain or Shine) Events from 6 to 11 P. M.

"Tanglewood on Parade"

For the Benefit of the Berkshire Music Center

❁

THE BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*
will give a concert in the shed

Before the concert, MRS. ELEANOR ROOSEVELT will speak to the audience

Special Program and Soloists

TO BE ANNOUNCED

CHARLES MUNCH AND LEONARD BERNSTEIN will conduct

❁

LAWN PARTY . . . PICNIC SUPPER . . . DOOR PRIZES . . . WALTZING ON THE LAWN

Watch for further announcements

TICKETS NOW . . . Box Seats — $5 . . . Reserved Sections — $4 . . . Unreserved Section — $2.50

All who purchase tickets will be invited to attend the activities of the school at 6 o'clock

SYMPHONY ORCHESTRA . OPERA SCENES . THE CHORUS . CHAMBER MUSIC

Seventy-first season of the

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

On October 3, the Boston Symphony Orchestra will begin its *seventy-first season*, and the third under the leadership of Charles Munch.

THE season will consist of four series of concerts in Symphony Hall, Boston: twenty-four pairs of Friday afternoon and Saturday evening concerts, nine Tuesday evenings and six Sunday afternoons; series in Sanders Theatre, Cambridge; Carnegie Hall, New York, Academy of Music, Brooklyn Veterans' Memorial Auditorium, Providence, and concerts in Wellesley, Massachusetts, Hartford, New Haven (2), Washington (3), Newark, New London, Philadelphia, and New Brunswick.

The Orchestra will make its annual tour of midwestern cities in the third week of the season, returning to the Berkshire area to give a concert in Troy on October 17, playing in Springfield on the previous evening. Concerts will follow on successive nights in Syracuse, Buffalo, Detroit, Ann Arbor (2), and Toledo.

Baldwin

The World's Great Music asks nothing finer

The world's great music, interpreted by the world's great artists, provides a challenge few pianos can accept. The standard of excellence set by the Baldwin piano is the reason for its choice by the Boston Symphony Orchestra and the Berkshire Music Festival . . . and many other outstanding Orchestras and Festivals. Let this distinguished recognition be your guide in selecting a piano for your own use.

Baldwin Grand and Baldwin-built Acrosonic and Hamilton pianos are used exclusively by the Boston Symphony Orchestra and the Berkshire Music Festival.

Baldwin Pianos

BALDWIN • ACROSONIC • HAMILTON & HOWARD PIANOS • BALDWIN ELECTRONIC ORGANS
are sold in all principal cities

PRINTED IN U.S.A.

BERKSHIRE

Boston Symphony Orchestra

FESTIVAL

TANGLEWOOD

STEINWAY

To teach your child to look at life through music is to make her world all the richer. But let Steinway be her mentor.

The golden rewards of owning a Steinway far exceed any price placed upon it. Young fingers learn quicker from the incredible sensitivity of its Accelerated Action. A keener sense of tone is developed from knowing its glorious singing voice. Mastery comes easier.

And so enduring is the magnificent beauty of the Steinway, so perfect its craftsmanship that it will serve for many years. A Steinway costs more initially, but in terms of its true value and abiding advantages it is the most economical of all pianos!

THE STEINWAY is used exclusively by Brailowsky, Casadesus, Hess, Harawitz, Jonas, Kapell, Kreisler, Lehmann, Navaes, Ormandy Rubenstein, Serkin, Templetan, Toscanini, and virtually every other famous artist. Illustrated is the beautiful Hepplewhite. Now you may purchase a Steinway at terms to suit your individual convenience!

In Massachusetts and New Hampshire, new Steinways are sold only by

M·Steinert & Sons

Jerome F. Murphy, *President*

162 BOYLSTON ST., BOSTON

Branches in Worcester, Springfield, Wellesley Hills

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Berkshire Festival, Season 1951

TANGLEWOOD, LENOX, MASSACHUSETTS

Music Shed

CHARLES MUNCH *conducting*

Concert Bulletin, with historical and descriptive notes by
JOHN N. BURK

COPYRIGHT, 1951, BY BOSTON SYMPHONY ORCHESTRA, INC.

Trustees of the Boston Symphony Orchestra, Inc.

HENRY B. CABOT, *President* JACOB J. KAPLAN, *Vice-President* RICHARD C. PAINE, *Treasurer*
PHILIP R. ALLEN THEODORE P. FERRIS N. PENROSE HALLOWELL M. A. DE WOLFE HOWE LEWIS PERRY
JOHN NICHOLAS BROWN ALVAN T. FULLER FRANCIS W. HATCH CHARLES D. JACKSON EDWARD A. TAFT
RAYMOND S. WILKINS OLIVER WOLCOTT

Tanglewood Advisory Committee

ALAN J. BLAU GEORGE W. EDMAN LAWRENCE K. MILLER JAMES T. OWENS WHITNEY S. STODDARD
HENRY W. DWIGHT F. ANTHONY HANLON GEORGE E. MOLE LESTER ROBERTS ROBERT K. WHEELER

GEORGE E. JUDD, *Manager*

Assistant Managers: T. D. PERRY, JR. N. S. SHIRK

Seventy-first season of the

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

On October 3, the Boston Symphony Orchestra will begin its *seventy-first season*, and the third under the leadership of Charles Munch.

THE season will consist of four series of concerts in Symphony Hall, Boston: twenty-four pairs of Friday afternoon and Saturday evening concerts, nine Tuesday evenings and six Sunday afternoons; series in Sanders Theatre, Cambridge; Carnegie Hall, New York, Academy of Music, Brooklyn Veterans' Memorial Auditorium, Providence, and concerts in Wellesley, Massachusetts, Hartford, New Haven (2), Washington (3), Newark, New London, Philadelphia, and New Brunswick.

The Orchestra will make its annual tour of midwestern cities in the third week of the season, returning to the Berkshire area to give a concert in Troy on October 17, playing in Springfield on the previous evening. Concerts will follow on successive nights in Syracuse, Buffalo, Detroit, Ann Arbor (2), and Toledo.

Tanglewood, 1952

THE BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

THE BERKSHIRE FESTIVAL

Fifteenth Season

CHARLES MUNCH, *Conductor*

THE BERKSHIRE MUSIC CENTER

Tenth Anniversary Season

To receive later announcements, leave your name and address at the ticket office, or write to George E. Judd, manager, Symphony Hall, Boston.

Thirteenth Program

THURSDAY EVENING, AUGUST 9, AT 8:15

LEONARD BERNSTEIN, *conducting*

BEETHOVEN . . . . . Missa Solemnis in D major, *Op.* 123
For Orchestra, Chorus, and Four Solo Voices
(Performed in Memory of SERGE KOUSSEVITZKY)

KYRIE: Assai sostenuto: Mit Andacht;
Andante assai ben marcato; Tempo primo

GLORIA: Allegro vivace; Larghetto; Allegro

INTERMISSION

CREDO: Allegro ma non troppo; Adagio;
Andante; Allegro; Grave

SHORT PAUSE

SANCTUS: Adagio: Mit Andacht; Allegro pesante;
Presto; Preludium: Sostenuto ma non troppo;
Andante molto cantabile
(*Violin solo*, RICHARD BURGIN)

AGNUS DEI: Adagio; Allegretto vivace;
Allegro vivace; Tempo primo

FESTIVAL CHORUS
HUGH ROSS, *Conductor*

SOLOISTS

ADELE ADDISON, *Soprano*
EUNICE ALBERTS, *Contralto*
DAVID LLOYD, *Tenor*
JAMES PEASE, *Bass*

Organ, E. POWER BIGGS

(*The audience is requested not to applaud*)

BALDWIN PIANO NBC BROADCASTS RCA VICTOR RECORDS

TUNE IN SUNDAYS

U. S. STEEL
again presents the
NBC Symphony Summer Concerts

These world-famed conductors:
Alfred WALLENSTEIN
Sigmund ROMBERG
Arthur FIEDLER
Percy FAITH
Maurice ABRAVANEL
Victor ALESSANDRO
Antal DORATI
Milton KATIMS
Vladimir BAKALEINIKOFF
Fritz REINER
Hans SCHWIEGER
Arthur Bennett LIPKIN
Harold LEVEY
and an outstanding group of distinguished soloists

8:30 P.M., EDT
NBC NETWORK

Charles Munch

Charles Munch was born in Strasbourg, September 26, 1891. His father, Ernest, was leader of the St. Guillaume choir in the Strasbourg Cathedral, and the first teacher (in violin) of Charles. Charles' uncle Eugene rivalled his brother Ernest in producing the cantatas and passions of Bach in the Cathedral at Mulhouse. Albert Schweitzer was a pupil of Eugene and organist for both brothers in their numerous Bach performances. Charles Munch studied violin with Lucien Capet in Paris, Carl Flesch in Berlin, and became concertmaster of the Gewandhaus Orchestra in Leipzig.

In 1929, he settled in Paris, conducted the concerts of the Straram Orchestra (1930–31), founded the Orchestre Symphonique de Paris in the same season, conducted the Lamoureux Concerts as well, and in succeeding seasons began the round of guest engagements which have since made him a world traveler. It was in 1937 that he succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra, the position he held through the war period. In 1946 he made his first visit to the United States, conducting this and other orchestras.

He was engaged in the spring of 1948 to succeed Serge Koussevitzky as regular conductor of the Boston Symphony Orchestra beginning with the season of 1949–50. Meanwhile, in the autumn of 1948, he crossed the Atlantic for an extended tour with the Orchestre National de la Radio Diffusion Francaise, the French national broadcasting orchestra, of which he was the conductor.

Mr. Munch was conducting concerts in France and Italy when, on the news of Serge Koussevitzky's death he returned to lead the Festival concerts of his Orchestra through the season, making his first visit to Tanglewood.

★

Program Notes

Thirteenth Program

LEONARD BERNSTEIN, born in Lawrence, Massachusetts, August 25, 1918, attended Harvard College and the Curtis Institute of Music in Philadelphia. At the first two sessions of the Berkshire Music Center at Tanglewood, he was accepted by Serge Koussevitzky in his conducting class. Mr. Bernstein has been on the faculty since 1946.

In the season 1943-44, he was assistant conductor of the New York Philharmonic Symphony Society. From 1945-1948 he was director of the New York City Symphony. He has conducted orchestras abroad as guest during the last six summers. After having been granted a season's leave of absence he has returned to take Dr. Koussevitzky's conducting classes, and to conduct the memorial concert.

He has written a symphony, *Jeremiah,* a symphony with piano solo, based on W. H. Auden's *Age of Anxiety,* and the ballets *Fancy Free* and *Facsimile,* the Broadway Musical *On the Town,* and incidental music for the recent production of *Peter Pan.* Music in the smaller forms includes a Clarinet Sonata, the song cycles *Five Kid Songs; I hate music,* and *La Bonne Cuisine.*

Highlights of the Festival Repertoire on COLUMBIA LP RECORDS

Bach: Brandenburg Concerto No. 1 in F Major—Ensemble with The Prades Festival Orchestra, Pablo Casals, Conductor, LP Record ML 4345.

Brahms: Variations on a Theme by Haydn—Op. 56a, The Philadelphia Orch., Eugene Ormandy, Conductor, LP Record ML 2066, 78 rpm Set MX-322.

Brahms: Concerto No. 2 in B-Flat Major—Rudolf Serkin, piano, with the Philadelphia Orch., Eugene Ormandy, Conductor, LP Record ML 4014, 78 rpm Set MM-584.

Brahms: Symphony No. 2 in D Major—Artur Rodzinski cond. the Philharmonic-Symphony Orch. of N. Y., LP Record ML 4068, 78 rpm Set MM-725.

Brahms: Symphony No. 3 in F Major—The Philadelphia Orch., Eugene Ormandy, Conductor, LP Record ML 4088, 78 rpm Set MM-642.

Dvořák: Symphony No. 4 in G Major—Bruno Walter cond. the Philharmonic-Symphony Orch. of N. Y., LP Record ML 4119, 78 rpm Set MM-770.

Franck: Symphony in D Minor—The Philadelphia Orchestra, Eugene Ormandy, Conductor, LP Record ML 4024, 78 rpm Set MM-608.

Handel: Water Music—Suite—The Philadelphia Orchestra, Eugene Ormandy, Conductor, LP Record ML 2054, 78 rpm Set MX-279.

Haydn: Symphony No. 88 in G Major—The Philadelphia Orchestra, Eugene Ormandy, Conductor, LP Record ML 4109, 78 rpm Set MM-803

Haydn: Symphony No. 101 in D Major—("The Clock"), The Philadelphia Orchestra, Eugene Ormandy, Conductor. LP Record ML 4268, 78 rpm Set MM-894

Haydn: Symphony No. 92 in G Major—("Oxford"), The Cleveland Orchestra, George Szell, Conductor, LP Record ML 4268, 78 rpm Set MM-880.

Moussorgsky-Ravel: Pictures at an Exhibition—Philharmonic-Symphony Orch. of N. Y., cond. by Artur Rodzinski, LP Record ML 4033, 78 rpm Set MM-641.

Mozart: Symphony No. 39 in E-Flat Major—(K. 543), The Cleveland Orchestra, George Szell, Conductor, LP Record ML 4109, 78 rpm Set MM-801.

Ravel: Rapsodie Espagnole—The Philadelphia Orchestra, Eugene Ormandy, Conductor, LP Record ML 4306, 78 rpm Set MX-342.

Prokofiev: Symphony No. 6 in E-Flat Minor—The Philadelphia Orchestra, Eugene Ormandy, Conductor, LP Record ML 4328, 78 rpm Set MM-950.

Saint-Saëns: Symphony No. 3 in C Minor—Charles Munch cond. the Philharmonic-Symphony Orch. of N. Y., LP Record ML 4120, 78 rpm Set MM-747.

Schumann: Symphony No. 4 in D Minor—The Cleveland Orchestra, George Szell, Conductor, LP Record ML 2040, 78 rpm Set MM-821.

Sibelius: Symphony No. 5 in E-Flat Major—Artur Rodzinski cond. The Cleveland Orchestra, LP Record ML 4043, 78 rpm Set MM-514.

R. Strauss: Don Juan—Fritz Reiner cond. the Pittsburgh Symphony Orchestra, LP Record ML 2079, 78 rpm Set MX-190.

Tchaikovsky: Symphony No. 6 in B Minor—("Pathétique"), Artur Rodzinski cond. the Philharmonic-Symphony Orch. of N. Y. LP Record ML 4051, 78 rpm Set MM-558.

COLUMBIA LP
First, Finest, Foremost
in Recorded Music

"Columbia," "Masterworks," and LP Trade Marks Reg. U. S. Pat. Off. Marcas Registradas

The Berkshire Hills

OFFER many cultural attractions to make your visit a pleasant one during the Summer months.

You will find our region equally attractive in the Fall when the autumn foliage is at its best. Nature completes an incomparable transformation. Many of our inns and hotels offer substantial reductions in rates.

And for year-round good living, a place to live, work or play, hundreds of good people who were formerly seasonal visitors have chosen

THE BERKSHIRE HILLS

May we assist you in providing further details, our list of real estate agents, hotels, guest houses, and inns? Write:

THE BERKSHIRE HILLS CONFERENCE
COUNTY COURT HOUSE
PITTSFIELD, MASS.

"MISSA SOLEMNIS," IN D MAJOR, OP. 123, FOR ORCHESTRA, CHORUS AND FOUR SOLO VOICES

LUDWIG VAN BEETHOVEN

Born at Bonn, December 16(?), 1770; died at Vienna, March 26, 1827

KYRIE

Kyrie eleison, Christe eleison.
Lord, have mercy. Christ have mercy.

GLORIA

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te, Gratias agimus tibi propter gloriam tuam, domine Deus, Rex coelestis, pater omnipotens, Domine fili unigenite. Jesu Christe, domine Deus, agnus Dei, filius patris, qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram, qui sedes ad dexteram patris. Quoniam tu solus sanctus, tu solus dominus, tu solus altissimus, Jesu Christe, cum sancto spiritu in gloria Dei patris. Amen.

Glory be to God on high, and on earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God heavenly King, God the Father Almighty.

O Lord, the only-begotten Son Jesus Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us, Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God, the Father. Amen.

CREDO

Credo in unum Deum, Patrem omnipotentem, Factorem coeli et terrae visibilium omnium et invisibilium. Et in unum Dominum Jesum, Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu sancto ex Maria Virgine: Et homo factus est. Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scipturas. Et ascendit in coelum, sedet ad dexteram Patris. Et iterum venturus est cum gloria, judicare vivos et mortuos; cujus regni non erit finis. Et in Spiritum sanctum Dominum, et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur, et conglorificatur: qui locutus est per Prophetas. Et Unum, Sanctam, Catholicam et Apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible.

And in one Lord Jesus Christ, the only-begotten Son of God, and born of the Father before all ages; God of God; Light of Light; true God of true God; begotten, not made; of the same substance with the Father; by whom all things were made. Who for us men, and for our salvation, came down from heaven, and became incarnate by the Holy Ghost of the Virgin Mary, and was made man. He was

crucified also for us, suffered under Pontius Pilate, and was buried. And the third day He arose again according to the Scriptures, and ascended into heaven, and sitteth at the right hand of the Father. And He is to come again with glory to judge the living and the dead, of whose kingdom there shall be no end.

And in the Holy Ghost, the Lord and Life-giver, who proceeded from the Father and the Son; who together with the Father and the Son, is adored and glorified; who spoke by the Prophets. And one Holy, Catholic and Apostolic Church. I confess one baptism for the remission of sins; and I look for the resurrection of the dead, and the life of the world to come. Amen.

Sanctus

Sanctus dominus, Deus Sabaoth! Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Holy, Holy, Holy, Lord of Hosts! Heaven and earth are full of thy glory. Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis, dona nobis pacem.

Lamb of God, that taketh away the sins of the world, have mercy upon us, grant us thy peace.

* * *

When it became known to the friends of the Archduke Rudolph of Austria, about the middle of 1818, that he was to be elevated to the position of Archbishop of Olmütz, Beethoven undertook to compose a Mass for the ceremony of the installation, his second treatment of this form. There was no obligation involved. "Without bidding, invitation, or summons of any kind," so Anton Schindler has written in his life of the master, "Beethoven resolved to compose a Mass for the solemnity; thus turning again, after the labors of many years, to the branch of his art toward which after the symphonic form — as he himself often said — he felt himself drawn." The ceremony of the installation took place March 20, 1820, but the Mass was not

In our more than thirty years' experience we have never seen a record-changer to equal

● THE REVOLUTIONARY NEW "LINCOLN" AUTOMATIC "TURNOVER" RECORD-CHANGER

for all records 33 1/3-78-45 r. p. m.

SYMPHONIES, concerti and other works complete on one Long-Playing record, are played without interruption on the LINCOLN.

- Automatically plays 20 standard or 22 Long-Playing records— ONE SIDE or BOTH SIDES, in PROPER SEQUENCE.
- Intermixes 7", 10" and 12" Records of same speed.
- Plays through your present Radio, Phonograph or Television.

EXCLUSIVELY AT

LIBERTY Music Shops

450 MADISON AVENUE • 795 MADISON AVENUE
975 MADISON AVENUE • (HOTEL CARLYLE)
NEW YORK 22. N. Y.
228 EAST POST ROAD • WHITE PLAINS

COME IN and ask for a demonstration of this remarkable record-changer, or write for brochure.

Berkshire Playhouse

STOCKBRIDGE, MASSACHUSETTS

WILLIAM MILES, *Director*

Week of July 9th

"LEGEND OF SARAH"

By JAMES GOW and ARNAUD D'USSEAU

Week of July 16th

"TWO GIRLS WANTED"

By GLADYS UNGER

Week of July 23rd

ALINE MACMAHON in

"The Glass Menagerie"

By TENNESSEE WILLIAMS

Week of July 30th

PAUL HARTMAN in

"One's a Crowd"

a new play by EUGENE RASKIN

Week of August 6th

KATHERINE ALEXANDER in

"Lady Windemere's Fan"

By OSCAR WILDE

Season continues through September 1st
Nightly (except Sunday) at 8:45
$2.94, $1.80, tax incl.

Matinees Wednesday and Saturday at 2:30
$1.80 and $1.20, tax incl.

Special Festival Attraction!
Thursday, August 2nd — Friday, August 3rd at 2:30
ELISABETH SCHUMANN
in two afternoons of Lieder
Price: $2.40, tax incl. All seats reserved

ready until 1823. It had its first performance in St. Petersburg, April 6, 1824, under the patronage of Prince Nicolas Galitzin.

Before beginning upon the Missa Solemnis, Beethoven made inquiries as to the meaning and implications of the Latin text. To him, as the music shows, the text was not filled with ritual associations. There is no clearer evidence that the faith of Beethoven was direct, self-found, uninstructed. "Coming from the heart, may it again reach the heart," he wrote over his manuscript score, and he saw to it that ecclesiastical convention did not intervene. Neither did that familiar attribute of choral music, the calculated assault upon the ears. Where the Mass makes its dramatic effect it does so simply because Beethoven felt his subject dramatically, and so expressed it. Intense personal feeling was the motive origin of the Missa Solemnis, and its over-riding consummation.

It was probably the need for freedom in personal expression which kept Beethoven from probing more deeply into the style of the early contrapuntalists. His admiration of Bach is well known, and if he saw the score of the B minor Mass (which is doubtful) he must surely have been influenced by it. A principal difference in the two Masses is that the fullness of Bach's faith led him to expand each section to great lengths, while Beethoven, accustomed in any case to more pithy symphonic thinking, focused his emotions sharply to a point, and built with the special forcefulness which terseness can command. Beethoven shows the supreme effectiveness of the vivid word flung out once and for all, the sudden contrast between a resounding acclamation and subdued tenderness or mystery. The power of concentration requires the master hand of a Beethoven (or of a Bach when the form allowed him, as in the Passions).

Beethoven forgot his commission, his Archduke, his obligation to any conceivable congregation. Taking, as he saw fit, the ingredients of the contemporary Mass, the chorus of fugal involutions, the alternating solo quartet, he used them quite in his

ANTIQUES SHOW

TOWN HALL • LENOX, MASS.

July 27th thru August 11th

(Closed Sundays)

DAILY From 11 A.M. *to* 10 P.M.

Management of

BERKSHIRE HILLS ANTIQUES INC.

own way for his own purposes. His choir, chanting its pious text in hushed simplicity, sometimes uttering words independent of the quartet above it, was anything but the traditional Gothic choir. It was almost a Sophoclean chorus, with its pervasive underground comment as of the people at large. The solo voices in turn intensify by their virtuosity. The orchestra more than accompanies, and is utterly unchurchlike. When the composer subordinates it to the voices, he is obeying nothing but his own clear purpose. The style is a mosaic of styles. Where a strong dramatic impact, where a line of recitative verses serves the text, it is used. From another composer, this pastiche of the lay and churchly could have been a faltering and rather lame exhibition. The small fellows must stick to stylistic purity, for there lies their rudder, their unifier, their independence upon the past. Beethoven could imperiously disregard the ritual proprieties. His inner conviction forged its own style, achieved its own unity. The "Missa" will outlast the objections of certain academic purists.

The conviction of Beethoven is certainly no less a musical than a religious conviction. His stature as artist is nowhere more evident than in his ability to seize upon a chance scrap of rhythm or melody, musical dross perhaps, ponder it in his own strange way, and bring it forth as musical gold. The Missa Solemnis is an extended manifestation of this kind of alchemy. An instance is the transformation which words underwent in his imagination. Syllables often became rhythms with Beethoven, names turned into canons. And so in the Missa Solemnis, when Beethoven took his text to heart, the words sprang to musical life. The rhythm and accent of *"Kyrie," "Glória," "Benedíctus,"* or *"In nómine Dómini"* are integral to the whole musical conception.

It would require an exceptional receptivity to grasp at one hearing the bulk of musical treasure that lies in the Missa Solemnis. The high level of intense feeling is too unrelieved, the moments of brilliance, vivid delineation, affecting tenderness, too fleeting for ready assimilation. There is a

Boston Music Co.

NEW ENGLAND'S FINEST AND MOST COMPLETE
Music House

SHEET MUSIC · RECORDS · ALBUMS

Literature and Study Books — Instruments
Excellent stock of small scores — Musical Gifts

We Mail Everywhere

116 BOYLSTON STREET · BOSTON 16

CRANE
MUSEUM

historical exhibits of
fine papermaking
since 1801
open 2 to 5 p.m.
monday through friday
june=september
Dalton, Massachusetts

•

Five miles east of Pittsfield
on route no. 9

marked absence of broad and telling effects to capture the casual attention of the lay public — tunefully built, reiterative choruses in the Handelian manner, melodious solo numbers for variety and relief. Beethoven does not linger to drive a point home so roundly, so obviously, that all may follow. He makes a point succinctly, with a direct thrust, in a score which is too compact, too rich in inner detail to attain that comforting if sometimes dubious quality known as "box office appeal."

Beethoven wrote at the top of the opening *Kyrie*, *"Mit Andacht,"* and the same words appear over the *Sanctus*. That direction might well stand for the whole score. Each page, when faithfully performed, clearly reflects the intense devotion of its writer. There is an orchestral introduction, a choral ejaculation of the word (*"Kyrie"*) linked and carried into lyric expression by the solo voices, chanted words by the chorus, and contrapuntal development, at length subsiding into a pianissimo *"Eleison."* In these features the main characteristics of the "Missa" are already laid down. The solo quartet, in a flowing andante, soon joined by the chorus, gives the intervening *Christe*. The *Kyrie* returns in different modulation and treatment, dying away in a prayerful coda.

In the *Gloria* the orchestral forces (without trombones) and the chorus in upstriding phrases first disclose the full force of the composer praising his God. The resounding tumult suddenly falls away as the chorus begins its rhythmic chant, *"et in terra pax hominibus."* After the "overwhelming sense of Divine glory," as Tovey recurrently points out, there comes in immediate contrast the sense of the "nothingness of man." The *Laudamus te* is accompanied by the *Gloria* figure in the orchestra in a fortissimo unison; the *adoramus te* brings a dramatic pianissimo — and then again the glorification. The music conforms phrase by phrase to the text, and yet remains musical logic, self-contained and inevitable. A

POONA CHEESE

POONA

FRALEIGH HILL FARM
Millbrook, N. Y.

We Do Not Advertise in *LIFE, S. E. P., COLLIERS,* or *ATLANTIC*
But We Do in This Program — *Why?*
BECAUSE: HERE YOU ARE IN TANGLEWOOD
HERE WE ARE IN STOCKBRIDGE
and We Would Like to Be *Your BERKSHIRE BANK*

THE HOUSATONIC NATIONAL BANK
Located Between THE TOWN OFFICE and THE RED LION INN
The First Bank in South Berkshire, Established 1825 Member F. D. I. C.

Welcome
TO
PITTSFIELD
"IN THE HEART OF THE BERKSHIRES"
England Brothers
The Store Accommodating

cantabile interlude introduces the *"Gratias agimus,"* a hymn of thanksgiving which the *"Domine Deus"* soon dispels, the words set against the *Gloria* motto in the orchestra. At the words, *"Pater omnipotens,"* the might of God summons a sustained chord, blazing with organ and orchestra, trombones included.

But again, at the mention of Christ as Son of God there is a long *diminuendo* to the expressive *Larghetto* of the *Qui tollis,* the plea of humanity for Christ's absolution, accentuated by the choral lamentation, *"Miserere."* The *Quoniam,* brief and majestic, ushers in the great fugal return of the *Gloria,* the climax of the movement. The fugato is not worked out to the uttermost ends of the form, but seized upon, turned abruptly to heightened dramatic purposes by a master hand. Concision lends new strength and a presto Coda ends all. This cumulative peak is to be rivalled only by the final fugue of the *Credo.* (The *Gloria* is the only movement which does not end pianissimo, save the very close of the Mass.)

The *Credo* is by far the longest, the most comprehensive movement. The music, like the text, holds heaven and earth, is a panorama of the Christian faith. The motto of the repeated word, *"Credo,"* is a striking profile, terse, Beethovian. The strong and confident music becomes piano for three arresting bars at *"et invisibilium,"* for three more at *"ante omnia saecula."* As Christ descends to earth the music becomes humbly devotional, his descent is described by the literal descent of voices and instruments in unison octaves. The *"Et incarnatus"* is in complete contrast. The tenor solo sings of Christ's birth by the Virgin Mary in a mystic

"AN EYE FOR MUSIC"

by MARTHA BURNHAM HUMPHREY

Delightful action sketches and human interest stories of *Serge Koussevitzky* in his last decade with Boston Symphony. Also sketches and stories of Munch, Bernstein, Carvalho, Stokowski, Mitropoulos and many other conductors and players.

On sale at the Tanglewood Music Store — $3.50

For Cool Refreshment . . .

For Rich Flavor . . .

It's Hoods

ICE CREAM

SMOOTH and DELICIOUS

Elm Court

Lenox, Massachusetts

Cordially Invites

You and Your Friends

To Visit Our

GREEN HOUSES AND GARDENS

AT THE

MANSION HOUSE

COCKTAILS – LUNCHEON – TEA

DINNER – ROOMS

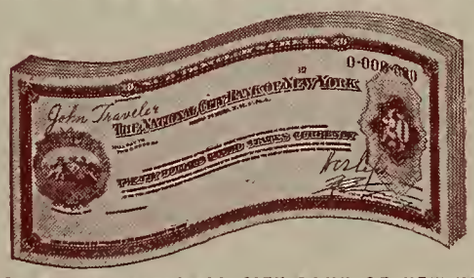
Lenox 670

OVERTURE TO EVERY JOURNEY . . . CARRY NATIONAL CITY BANK TRAVELERS CHECKS

- Spendable everywhere—just like cash
- Safe—prompt refund if lost or stolen
- Good until used
- Cost only 75¢ per $100
- Buy them at your bank

NCB

TRAVELERS CHECKS



BACKED BY THE NATIONAL CITY BANK OF NEW YORK

First in World Wide Banking

Member Federal Deposit Insurance Corporation

Visit Our Studio

You will find one of the most interesting stores in the country.

Hand Block Printed Table Linens

Skirts, Dirndl Dresses — Hand Painted Boxes,

Many Other Items

Wholesale *Retail*

★

WALLACH of MUNICH

LIME ROCK, Conn., just off Route 7

10 MILES SOUTH OF STATE LINE

DRAGON'S **F-2 Milk Bar & Restaurant**

Telephone Sheffield 114 . . Five Miles South of Great Barrington on Route 7

Jumbo Frog Legs . . . Soft Shell Crabs . . . Shad Roe *and* Bacon . . . Oysters . . . Shrimps . . . Scallops . . Fillet of Sole . . Roasts . . Steaks Italian Spaghetti . . Chow Mein . . Roast Turkey Corned Beef and Cabbage

All of the above and more on our menu every day.

Fountain Service

adagio, in the remote, old-churchly intervals of the Doric mode. Fluttering string figures, trills from the flute give the music the light, delicate colors, the tender virginal piety of an early Florentine painting. The other solo voices enter, the chorus chants the words pianissimo and then *Et homo factus est* is briefly set forth in the mortal, earthly major of D.

The *Crucifixus,* an adagio espressivo, is dramatic, concentrated, moving. The solo voices sing the first phrase, the chorus enters with a soft undercurrent, *"sub Pontio Pilato passus est."* The orchestra here develops a melody at once anguished and tender. Tchaikovsky would have seized upon such a kernel of expressive songfulness and expanded it into a whole movement. Beethoven tells his message in eleven bars — and is done. There is a brief, hushed pause after *"sepultus est,"* and the *"Et Resurrexit"* is accomplished in a sudden outburst of the chorus unaccompanied. The *"et"* is a short, explosive ejaculation. The six words are delivered in six measures. If the phrase had been even once repeated, the magnificent effect would have been much lessened. The *"et ascendit"* is as literal as the descent had been, and almost as brief. The word, *"judicare,"* is announced by the solo trombone, unaccompanied; "the quick and the dead" get further literal description. The final words of the *Credo, "et vitam venturi saeculi, Amen,"* becomes the subject of the most extended fugal treatment in the Mass. It is a music of formidable choral difficulty, of superb architecture, and tremendous effect. The chorus at last gives out two *Amens* in a fortissimo *staccato,* and then, over the softly rising scales of a sustained pianissimo, the word floats into silence.

The opening words of the *Sanctus* are confined to a short adagio by the solo quartet. In half voice, over tremolo strings, they intone the rhythmic syllables. Then the quartet continues with the *"Pleni sunt coeli"* in the elaboration of a short fugato, to rushing passages in the orchestra. The *Osanna* is a presto, again fugal and short. An orchestral *"Preludium"* of great beauty, the longest instrumental passage in the Mass, ushers in the *Benedictus.* The orchestration is subdued, supported by the deep organ pedal, until suddenly the high voices of the solo violin with two flutes break in like a ray of light, and gently descend as the choral basses sing once, in a rhythmical pianissimo, *"Benedictus qui venit in nomine Domini."* The symphony continues with a beatific, extended melody by the violin solo. The other solo voices take up the melody, the chorus adding now and again its rhythmic chant. The chorus, at last assuming the lead with a renewed *"Osanna,"* brings a tranquil close.

The *Agnus Dei* opens adagio, the bass solo taking the first strain, darkly and tragically, the other soloists presently entering. The chorus is heard in a poignant undercurrent, the *"Miserere"* similar in

stress of syllable, but not otherwise, to the earlier use of the word. The chorus once more replaces the single singers, and first delivers the *"Dona nobis pacem,"* which Beethoven has labelled "Prayer for inward and outward peace." The movement is restless and agitated. It breaks off and the orchestra in a passage full of suspense gives a suggestion of distant drums and trumpet, like the threatening tread of an army. The alto solo, then the tenor, repeat in recitative, as an anguished prayer: "Lamb of God, who takest away the sins of the world, have mercy!" The chorus gives out one *"Miserere nobis,"* now a loud cry. The quartet takes the words, and then the chorus. There is a sense of wild struggle; then at last the music becomes increasingly confident. A hauntingly beautiful phrase for the chorus, which has occurred once before (unaccompanied), near the beginning of the movement, recurs twice at the very end. The theme, entirely undeveloped, has an indescribable beatific charm. It effectually dispels at the last moment the still lingering threat of the timpani. It is indeed the answer to the plea *"um innern Frieden."*

Fourteenth Program

Symphony No. 1 in C Major, Op. 21

Ludwig van Beethoven
Born at Bonn, December 16(?), 1770; died at Vienna, March 26, 1827

Beethoven, giving his first public concert in Vienna in 1800 "for his own benefit," after making due obeisance to the past with a symphony of Mozart and airs from Haydn's "Creation," submitted his popular septet, and one of his piano concertos, playing, of course, the solo part; he also improvised upon the pianoforte. Finally he presented to the audience his newly completed Symphony in C major. The concert was received with marked interest, and a certain amount of critical approval. Indeed the young man was not without a reputation in Vienna as a pianist with almost uncanny powers of improvisation, who had written a number of sonatas, trios, quartets, and sets of variations. In the orchestral field he had not yet committed himself, save in two early cantatas (never published) and in the two piano concertos (in B-flat and in C) which he had written a few years before for his own use.

The introductory *Adagio molto,* only twelve bars in length, seems to take its cue from Haydn, and hardly foreshadows the extended introductions of the Second, Fourth and Seventh symphonies to come. There once was learned dissension over the very first bars, because the composer chose to open in the not so alien key of F, and to lead his hearers into

New England Conservatory of Music

HARRISON KELLER, *Director*

Faculty of the Conservatory includes the following members of the Faculty of the Berkshire Music Center

RAYMOND ALLARD
RICHARD BURGIN
SARAH CALDWELL
GINO CIOFFI
JOSEPH DE PASQUALE
GEORGES FOUREL
FERNAND GILLET
BORIS GOLDOVSKY
ALFRED KRIPS
GEORGES LAURENT
ROSARIO MAZZEO
GEORGES MOLEUX
ROGER VOISIN
FELIX WOLFES
ALFRED ZIGHERA
BERNARD ZIGHERA

Fall term begins September 17

For full information write the DEAN, 290 HUNTINGTON AVE., BOSTON, MASS.

AEOLIAN-SKINNER ORGAN COMPANY, INC.

Builders of the organs in

SYMPHONY HALL, BOSTON . . . *and at* TANGLEWOOD, MASS.

☆ ☆ ☆

BOSTON 25, MASS. *and* 17 West 57th Street, New York 19, N. Y.

WILLIAMSTOWN, MASS.

Dine at

Williams Inn

On the Campus of Williams College

A short and beautiful drive to the top of the Berkshires

★

Lobster — Steak

Brook Trout — Guinea Hen

Cocktails, of course

Recommended by Gourmet and Duncan Hines

The first of 12 *Treadway Inns* located in New England and New York State

YALE BARN

Presents

FINE FOOD AND GROG

Open Every Day

ROUTE 44
BETWEEN
CANAAN & NORFOLK
CONNECTICUT

DANCING EVERY SATURDAY NIGHT

G major. The composer makes amends with a main theme which proclaims its tonality by hammering insistently upon its tonic. With this polarizing theme he can leap suddenly from one key to another without ambiguity. The second theme, of orthodox contrasting, and "feminine" character, seems as plainly designed to bring into play the alternate blending voices of the wood winds.

The theme itself of the *Andante cantabile* was one of those inspirations which at once took the popular fancy. The way in which the composer begins to develop it in contrapuntal imitation could have been suggested by his recent studies with Albrechtsberger. The ready invention, the development of a fragment of rhythm or melody into fresh and charming significance, the individual treatment of the various instruments confirms what was already evident in the development of the first movement — Beethoven's orchestral voice already assured and distinct, speaking through the formal periods which he had not yet cast off.

The "Minuet," so named, is more than the prophecy of a scherzo with its swifter tempo — *allegro molto e vivace.* Although the repeats, the trio and *da capo* are quite in the accepted mold of the Haydnesque minuet, the composer rides freely on divine whims of modulation and stress of some passing thought, in a way which disturbed the pedants of the year 1800. Berlioz found the scherzo "of exquisite freshness, lightness, and grace — the one true original thing in this symphony."

It is told of the capricious introductory five bars of the *Finale,* in which the first violins reveal the ascending scale of the theme bit by bit, that Türk, cautious conductor at Halle in 1809, made a practice of omitting these bars in fear that the audience would be moved to laughter. The key progressions, the swift scale passages, the typical eighteenth-century sleight-of-hand, allies this movement more than the others in current ways. It was the ultimate

SAMMY VINCENT, INC.

23 North Street, Pittsfield

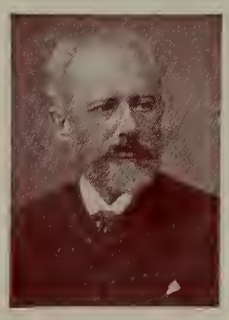
Exclusive agents in this area for the Baldwin Grand Piano used at Tanglewood and all other Baldwin models.

ARE YOU A RECORD COLLECTOR?

You can now obtain for your own phonograph the world's finest needle—the Professional Diamond! Used by all radio stations, engineers and leading record reviewers because it eliminates record wear, lasts almost indefinitely, gives finest reproduction, and saves money, time and worry. Send for free literature.

TELEVEX • 476 W. 238th ST., N. Y. 63

— Visit the —
Tanglewood Music Store

☆  ☆

Fourteenth Program

SATURDAY EVENING, AUGUST 11, AT 8:15

BEETHOVEN . . . . . Symphony No. 1, in C major, *Op.* 21

I. Adagio molto; Allegro con brio

II. Andante cantabile con moto

III. Menuetto: Allegro molto e vivace

IV. Finale: Adagio; Allegro molto vivace

HONEGGER . . . . . Symphony No. 5

I. Grave

II. Allegretto

III. Allegro marcato

INTERMISSION

TCHAIKOVSKY . . . . . Symphony No. 6 in B minor, "Pathétique," *Op.* 74

I. Adagio; Allegro non troppo

II. Allegro con grazia

III. Allegro molto vivace

IV. Finale: Adagio lamentoso

His instructions to his musicians are a mixture of French, English and German—with French predominating.

"Recipe for a conductor"

writes Moss Hart about Charles Munch

"Take one large measure of the most solid craftsmanship, add two dashes of international elegance of the rarest vintage, sprinkle with a *soupçon* of Gallic wit, age in years of experience, and you have the essential personality of Charles Munch. Funny thing, too, how it all comes through whether he's playing Haydn, Debussy, or Prokofieff. Inspiration with elegance—that's Charles Munch."—*Moss Hart.*

Have you heard Charles Munch conduct the Boston Symphony in

Haydn: Symphony No. 104, in D, "London"*
Berlioz: Beatrice and Benedict: Overture
Schubert: Symphony No. 2, in B-Flat*
Brahms: Symphony No. 4 in E Minor, Op. 98*
Ravel: La Valse
Beethoven: Symphony No. 7, in A, Op. 92*
Beethoven: Allegretto (Gratulations Menuet, 1823).

*On all record speeds.

RCA VICTOR RECORDS

word, let us say, upon a form which had reached with Haydn and Mozart its perfect crystallization, and after which there was no alternative but a new path.

Symphony No. 5

Arthur Honegger

Born in Le Havre, March 10, 1892

This Symphony was completed last December in Paris. The Symphony was written for the Koussevitzky Music Foundation and is dedicated to the memory of Natalia Koussevitzky. It was introduced in Boston and New York by Charles Munch. Dr. Koussevitzky had intended to introduce it in Tanglewood.

The Symphony begins with a broad theme by the orchestra in full sonority. The music soon subsides and a second subject is heard from the clarinets and then the English horn. The initial fortissimo subject returns, is worked to a poignant climax, and is then treated pianissimo by the divided strings with ornamental figures in the wood winds, picked up by the strings. The movement ends pianissimo.

The second movement (allegretto 3-8) will reveal to close study a remarkable symmetry in the order of phrases — repeated in reverse, inverted. It opens with a duet in light staccato between the clarinet and the first violins. It progresses cumulatively as the theme is given to the single and the combined wood winds, with occasional muted brass. There is a climax and a short adagio section in common time which ends in a crescendo with predominant brass. There is a more agitated recurrence of the allegretto subject. The adagio returns briefly before the end.

The finale opens with a staccato figure from the brass, at once taken up by the strings which carry a swift string figure in a persistent forte until the very close. The perpetual motion generates rhythmically incisive episodes in a symphony of tragic import throughout.

Under the title *"Symphonie No. 5"* the composer has written in a cryptic parenthesis: "(*di tre re*)." The answer may be found at the end of each movement, where the last note is a drum tap on D, pianissimo. (It is in these three notes only that the timpani are used.)

Symphony No. 6, in B Minor, "Pathétique," Op. 74

Peter Ilyitsch Tchaikovsky

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

There can be no denying that the emotional message of the *"Pathétique"* must have in some way

RCA VICTOR RECORDS
Boston Symphony Orchestra

Recorded under the leadership of
Charles Munch

Beethoven **Symphony No. 7
Beethoven *"Gratulations" Minuet
Berlioz *Beatrice and Benedict Overture
Brahms **Symphony No. 4
Haydn **Symphony No. 104 ("London")
Ravel *La Valse
Schubert **Symphony No. 2

Among the recordings under the leadership of
Serge Koussevitzky

Bach **Brandenburg Concerto No. 1, in F
**Brandenburg Concerto No. 6, in B-Flat
**Suite No. 1, in C
**Suite No. 4, in D
Beethoven *Symphony No. 3, in E-Flat, "Eroica"
**Symphony No. 5, in C Minor, Op. 67
**Symphony No. 9, in D Minor, "Choral"
Brahms **Symphony No. 3, in F, Op. 90
Haydn **Symphony No. 92, in G, "Oxford"
**Symphony No. 94, in G, "Surprise"
*Toy Symphony
Khatchaturian **Concerto for Piano and Orchestra
William Kapell, pianist
Mendelssohn **Symphony No. 4, "Italian"
Mozart **Eine kleine Nachtmusik
**Serenade No. 10, in B-Flat, K. 361
*Symphony No. 36, in C, K. 425, "Linz"
*Symphony No. 39, in E-Flat, K. 543
Prokofieff Concerto No. 2, in G Minor, Op. 63,
Heifetz, violinist
**Symphony No. 5
**Peter and the Wolf, Op. 67
Eleanor Roosevelt, narrator
Ravel **Bolero
**Ma Mère L'Oye Suite
Schubert **Symphony No. 8, in B Minor, "Unfinished"
Tchaikovsky **Serenade in C, Op. 48
**Symphony No. 4, in F Minor, Op. 36
**Symphony No. 5, in E Minor, Op. 64
Wagner *Prelude to "Lohengrin"

COMMEMORATIVE ALBUMS
(to be available this Fall)

Sibelius **Symphony No. 2, in D, Op. 43
R. Strauss **Don Juan, Op. 20
Wagner **Siegfried Idyll

Recorded under the leadership of
Leonard Bernstein

Stravinsky **"L'Histoire du Soldat,"
**Octet for Wind Instruments

Recorded under the leadership of
Pierre Monteux

Stravinsky **"Le Sacre du Printemps" (Oct. 1951)

** Also 45 r.p.m. **Also 33 1/3 (L.P.) and 45 r.p.m.*

emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" — that is, when he was at his best and satisfied with it, as in the *"Pathétique."* He wrote to Davidoff, to whom he was to dedicate the symphony, "I certainly regard it as quite the best — and especially the most sincere — of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the *"Pathétique"* Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements in the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, Adagio, in rising sequences accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an Allegro non troppo as it is developed stormily over a constant agitation of string figures. The figure melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. *"Teneramente, molto contabile, con espansione,"* reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an Andante episode, is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending pizzicato scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an Allegro con grazia in

BERKSHIRE RESTAURANT, INC.

Sea Food Our Specialty

Choice Liquors

141 - 143 WEST STREET, PITTSFIELD, MASS. - - - - - - - - - Tel. 2-0512

Seating Capacity — 600 Guests

CARROLL, VERGE & WHIPPLE, INC.

General Contractors — Consulting Engineers

PITTSFIELD, MASSACHUSETTS

5/4 rhythm throughout, has relics of the traditional scherzo in its repeats, trio and da capo, but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and softly" (*"Con dolcezza e flebile"*).

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant chords, the symphony here reaches its darkest moments. Then comes the answering theme in a gentle and luminous D major. *"Con lenezza e devozione,"* the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled *"con devozione,"* and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

The Carry-All
A COUNTRY GIFT SHOP
ARTS AND CRAFTS
Route 183 — 2 miles south of Tanglewood

SOLE SUPPLIERS OF CHOCOLATE
SPECIALTIES TO THE BERKSHIRE FESTIVAL
•
Dolly Mills Candies
BOSTON, MASS.

E. J. CRAMER
General Contractor
•
PITTSFIELD, MASSACHUSETTS

SPRAGUE ELECTRIC COMPANY
NORTH ADAMS, MASSACHUSETTS
Manufacturers of Electrical Components

Fifteenth Program

Variations on a Theme by Haydn, Op. 56a

Johannes Brahms

Born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897

From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme by Haydn,* could not but be apparent even to its first audiences.

At the first performance in Vienna, in November 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted *"Beethovener."* The variations were again played on December 10 in Münich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

Symphony No. 2, in D Major, Op. 73

Johannes Brahms

Born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897

Brahms' triumph with his First Symphony was long prepared in that it took him fourteen years to finish and submit it. Almost exactly a year after its performance on November 4, 1876, by the Karlsruhe Orchestra, he entrusted his Second to the more

summer opera season

on CETRA-SORIA RECORDS

Bellini
NORMA $17.85

Cilea
ADRIANA LECOUVREUR $17.85

Cimarosa
IL MATRIMONIO SEGRETO $17.85

Donizetti
IL CAMPANELLO ..... $ 5.95
LA FIGLIA DEL REGGIMENTO $11.90
LUCIA DI LAMMERMOOR $17.85

Mascagni
L'AMICO FRITZ $11.90

Montemezzi
L'AMORE DEI TRE RE $11.90

Pergolesi
LA SERVA PADRONA ..... $ 5.95

Ponchielli
LA GIOCONDA Highlights ..... $ 5.95

Puccini
THE GIRL OF THE GOLDEN WEST ... $17.85
THE TRIPTYCH
GIANNI SCHICCHI ..... $ 5.95
SUOR ANGELICA ..... $ 5.95
IL TABARRO ..... $ 5.95
TURANDOT $17.85

Rossini
IL BARBIERE DI SIVIGLIA $17.85
LA CENERENTOLA $11.90

Strauss
ELEKTRA $11.90

Orazio Vecchi
AMFIPARNASO ..... $ 5.95

Verdi
ERNANI $17.85
FALSTAFF $17.85
LA FORZA DEL DESTINO $11.90
I LOMBARDI $17.85
NABUCCO $17.85
RIGOLETTO Arias and Duets ..... $ 5.95

Listen to Cetra-Soria Records on WOR "Festival of Opera" Saturday Afternoons, 1 to 3:30 P.M.

Cetra-Soria long playing records are boxed in attractive, dust-proof albums. Italian and English Librettos enclosed.

Fifteenth Program

SUNDAY AFTERNOON, AUGUST 12, AT 3

BRAHMS . . . . . Variations on a Theme by Haydn, *Op.* 56A

BRAHMS . . . . . Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo

II. Adagio non troppo

III. Adagietto grazioso, quasi andantino

IV. Allegro con spirito

INTERMISSION

BRAHMS . . . . . Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo

II. Andante moderato

III. Allegro giocoso

IV. Allegro energico e passionato

BALDWIN PIANO NBC BROADCASTS RCA VICTOR RECORDS

important Vienna Philharmonic through which on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading. When Brahms wrote to Elisabeth von Herzogenberg on November 22, 1877, just before his new Second Symphony went into rehearsal, that it was in a somber F minor and that it would never be played by any musicians without "mourning bands on their sleeves," he was no doubt inwardly exulting over a surprise he was about to spring upon his all-wise critics. Having produced a First Symphony at great pains over a number of years and read many overstatements from friends and foes alike about its "somber" and "tragic" character, he was in just a year about to follow it up with a symphony bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless. Brahms no doubt preferred to let his friends find this out for themselves when they should hear the finished product in public performance.

Even Max Kalbeck, the official biographer who recorded every move of the *Meister,* was forced to speculate as to whether Brahms could have written his D major Symphony in a single year, which is to say in a single summer, or whether perchance he may have laid its plan and its theme concurrently with the First. The interesting thing about Kalbeck is that he had extracted from Brahms no evidence whatsoever on this point.

Brahms almost gave away his secret when he wrote to Hanslick from Portschäch on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a "cheerful and likable" [*"heiter and lieblich"*] symphony. "It is no work of art, you will say, Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not — I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, Clara found him "in a good mood" and "delighted with his summer resort." He had "in his head at least," so she reported in a letter to their friend Hermann Levi, "a new symphony in D major — the first movement is written down." On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was "more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: "He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship" of that score. When Frau Schumann and her children were driven from Lichenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): "On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*]." And three days later: "Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a

---

Exhibitions on view at the Berkshire Museum in Pittsfield through the Festival weeks include the Willson Collection of engravings and drawings of composers* and exhibitions of the work of Charles Dana Gibson, E. Barnard Lintott and William Malherbe. Unusual films are shown at the Little Cinema. The Museum organizes scenic and historic bus tours.

*By courtesy of the Childs Gallery, Boston

BLUE BIRD SPORT SHOP
MAIN STREET . . . STOCKBRIDGE, MASS.
Distinctive Woolen Sportwear
WINTER SHOP
52 GREEN STREET, NORTHAMPTON, MASS.
(Opposite Smith College Campus)

ENJOY YOURSELF NOW . . .
But after vacation SELL YOUR PRODUCTS
with MOSS PHOTOS! Largest Photo House in U.S.A.
Best Wishes — Ollie Moss, *President*
MOSS PHOTO SERVICE, Inc.
350 West 50th Street New York 19, N. Y.

notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour.

"It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.* Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement."

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor Piano Concerto in frigid silence. Florence May, Brahms pupil and biographer, reports of the Leipzig concert that "the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the *"gescheite Leute."*

Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than "prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns

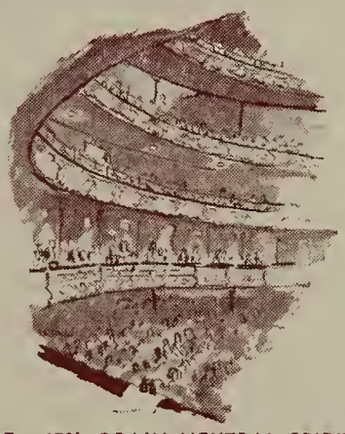
* This shows the first two movements as far slower than any present day practice. A recent timing of a Boston performance under Dr. Koussevitzky is as follows: 13½, 8, 5, 9.

Gibson

Diamond 8 Eight

"outshines them all"

As a symphony outshines the tunes of the day, Gibson Diamond 8 outshines all other whiskies . . . lighter, brighter flavor!



BLENDED WHISKEY - 86 PROOF - 65% GRAIN NEUTRAL SPIRITS
MELROSE DISTILLERS, INC., N.Y.C.

BELIEVE IN YOURSELF!

Don't test one brand alone ...compare them all!

TRY THIS TEST! Take a PHILIP MORRIS —and any other cigarette. Then . . .

1 Light up either cigarette. Take a puff — *don't* inhale — and s-l-o-w-l-y let the smoke come through your nose.

2 Now do exactly the same thing with the other cigarette.

NOTICE THAT PHILIP MORRIS IS DEFINITELY LESS IRRITATING, DEFINITELY MILDER!

CALL FOR PHILIP MORRIS

NO CIGARETTE HANGOVER means MORE SMOKING PLEASURE!

Delightful Places To Stay, Lunch, or Dine

AVALOCH
A Country Inn

American plan accommodations for a limited number of guests

•

A three minute walk from Tanglewood

Motion picture classics open to the public by reservation, Sundays at 9 p.m.

WEST STREET, LENOX *Telephone* 41

Chef Karl's

BREAKFAST . LUNCH . DINNER

•

Cuisine Par Excellence

Guest Rooms

Center of Lenox, Route 7-20 Telephone 8570

You will enjoy a visit to the

Old Stage Coach Grille

at the CURTIS HOTEL *in Lenox*

•

Breakfast . Lunch . Dinner

Your favorite cocktail served in the garden or Cocktail Lounge

ARNOLD WESTON INN

"Food to Tempt the Taste Buds of Any Gourmet"
— recommended Women's City Club of Boston

American and European plan

ASHFIELD, MASS.
on Route 116 from Route 9

A Symphony in F

A resort with an F major for fun, fine food, and fabulous location. Tennis, golf, riding, swimming and dancing. Open until November. Transient meals served. Sunday buffet supper from 5:30 to 6:30.

Recommended by Duncan Hines

Lunch $1.75 Dinner $2.25

EASTOVER - - - - lenox, massachusetts

SUNDAY BUFFET AT MUSIC INN

Featuring a hot dish, delicious cheeses, two or three salads, fruit always, relishes, a variety of breads, home-made desserts.

From 12:30 to 2:30. $2.50.

Dinner, too. No need to phone first for buffet, but please phone for dinner.

Lenox 695

The Paddock Club

of STOCKBRIDGE, Inc.

1½ Miles South of Tanglewood on Route 183

Luncheons — Dinners — After Concerts Snacks — Sandwiches

Guest Rooms — American or European Plan

Telephone Stockbridge 290

THE CARDINAL INN

BERKSHIRE COUNTY'S
OUTSTANDING EATING HOUSE

Cozy Cocktail Lounge

Lenox-Pittsfield Highway
Lenox, Massachusetts

SHEFFIELD INN

Sheffield, Massachusetts
on Route No. 7

An Inn for Discriminating People

STUART M. BEARD, 2ND, *Owner and Mgr.*

Stonehenge
RIDGEFIELD, CONN.

Table D'hote Luncheon Dinner A la Carte
Druid Bar Parlour
Peter Walters at the piano

Telephone Ridgefield 6-6511 Luxurious overnight accommodations
OPEN EVERY DAY VICTOR GILBERT, Skinker

On Route 7 Danbury Norwalk Road, 13 miles from Merritt Parkway

Sun-Inside

Prop. Fred Lancôme

Monterey, Rte. 23 • Tel.: Gr. Barrington 1148M3

FOOD IN THE BEST FRENCH TRADITION
AFTERNOON TEA

THE YELLOW ASTER

Pittsfield-Lenox Road
PITTSFIELD, MASSACHUSETTS

Luncheon • *Cocktail Lounge* • *Dinner*
12.00 to 2.00 *Sundays 12.30 to 8.00* *5.30 to 9.00*

MRS. A. CASSANI, *Owner and Manager*

Refreshments are served at the Tanglewood Cafeteria before concerts and at intermission.

in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubenstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in those pre-Brahms days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

Symphony in E Minor, No. 4, Op. 98

Johannes Brahms

Born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

It is very seldom that great masterworks which are somewhat in advance of their time are clearly apprehended on their first hearing, even by the musical elect. An illuminating tale is told by the devoted Max Kalbeck, Brahms' Boswell:

When Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. " 'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I'll play them for you.' I went to open the piano. 'No,' he protested, 'let it alone. It is not so simple as all that. We must get hold of *Nazi.*' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo.* I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, 'Well, let's go on!' — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly,

BE SURE TO VISIT

Mill on the Floss Inn

•

DINNER — LUNCHEON — COCKTAILS

•

Route 7 — 12 Miles North of Pittsfield

NEW ASHFORD, MASS.

DAILY TRIPS to and from NEW YORK

• door-to-door •

New York Office
2148 Aqueduct Avenue
N. Y. 53 CYpress 8-1312

Berkshire Office
Great Barrington, Mass.
Phone 940

BERKSHIRE LIMOUSINE SERVICE, INC.

I.C.C. licensed insured

HERBITS TRAVEL SERVICE

Your Headquarters for

Airline, Steamship, Cruise, Tour, Hotel Reservations

Call PITTSFIELD 6766

74 North Street Room 404

Pittsfield, Mass.

F 2 MEXICAN NOVELTY BARN

1000 Inexpensive Gifts

ROUTE 7 SHEFFIELD, MASSACHUSETTS

SERVICES

BERKSHIRE FARM AGENCY
East Chatham, New York
Offers choice listings in the Tanglewood country — Berkshire County, Mass., and Columbia County, N. Y. Country homes, operating farms, estates, country business properties, lake sites and resorts.
Chatham 5-5345 Chatham 5-5363

Carr Hardware Co.
Plumbing Supplies, Paints, Electrical and Household Supplies, Lighting Fixtures
413-415 North Street, Pittsfield *Phone* 2-1581

J. H. Johnson's Sons, Inc.
Plumbing Contractors
Lenox, Massachusetts *Phone* 12W

WALTER LAHART
Plumbing and Heating Contractor
SHOP — Housatonic Street, Lenox *Phone* 397W
HOME — St. Ann's Lane, Lenox *Phone* 397R

WILLIAM T. LAHART
Electrical Contractor
SHOP
Church Street, Lenox . . . . *Phone* 146W
HOME
School Street, Lenox . . . . *Phone* 146R

Lenox Package Store
RICHARD E. WHALEN, Prop.
★
S. S. Pierce Wines Our Specialty
Beer : Ales : Legal Beverages
★
CHURCH STREET • LENOX, MASS.
Phone Lenox 57

'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break his silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. "Naturally I noticed yesterday that the Symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the

CENTER LAKE ESTATES
30 Minutes from Tanglewood on Mass. Route 8
Roadside and Lakeside
BUILDING HOME SITES
Swimming — Boating — Fishing
SANDY BEACH
Inspection Invited *Consult Your Broker*
GEORGE Z. MASON GABRIEL R. MASON
Becket, Mass. Tel. Becket 2441

LENOX NATIONAL BANK
General Banking Service
TRAVELLERS CHEQUES • SAFE DEPOSIT BOXES

WENDOVER DAIRY
JACK SWICKER
Complete Line Of Quality Dairy Products
Office: SCHERMERHORN PK. Dairy: EAST STREET
LENOX 487-W **LENOX 487-R**

IRVING H. PECK
Painting, Paperhanging, Decorating
PAINT, WALLPAPER, and GLASS
TELEPHONE 67 Stockbridge, Mass.

satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.'" Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the Symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the Symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The Symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the Symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the Symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

Tanglewood Music Store

Located to the right of the

MAIN GATE

A WORD ON

Traffic Conditions

The large number of cars coming to the Berkshire Festival Concerts taxes the highway approaches to Tanglewood and makes for traffic congestion. The Massachusetts State Police, the Department of Public Works, police officials of Lenox, Stockbridge, Lee and Pittsfield and the administration of the concerts are cooperating fully to improve the traffic situation. A new four-lane bypass has been completed to help relieve the town of Lenox of through traffic. Nevertheless there is bound to be some traffic delay, and Festival visitors are urged to be reconciled to it in advance. You can help in several ways.

1. **FOLLOW THE TANGLEWOOD SIGNS,** which have been placed by the State Police and the Department of Public Works to show the least congested approaches.
2. **COME EARLY.** The grounds will open at noon on Sunday and at six o'clock for evening concerts. The buffet at Tanglewood will serve sandwiches, soups, beverages and other light meals before concerts. Many visitors bring picnic meals to eat on the grounds.
3. **STAY LATE.** The sudden outpouring of cars onto the highways at the close of the concerts is the principal cause of traffic delay. You are invited to stay at Tanglewood as long as convenient. The formal gardens will be open and lighted for at least an hour after every concert.
4. **HAVE PATIENCE.**

Friday, August 10

SPECIAL EVENT

"TANGLEWOOD ON PARADE"

See Page 31

SCHOOLS

Lenox Summer Art School

at WHEATLEIGH, LENOX, MASS.

5 minutes from Tanglewood

Lenox 277

Beginners and Advanced Students

ALL MEDIA EXHIBITIONS

Excellent staff of Artists

MERRYWOOD *at* LENOX

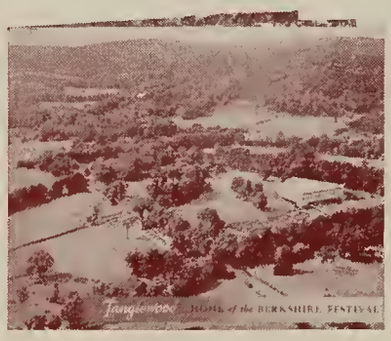
A unique summer's experience in Music and the Arts for Girls — 6 to 16 years.

Merrywood has its own children's theatre for training in the Drama and in the Dance. Swimming, Canoeing and Riding under expert instruction.

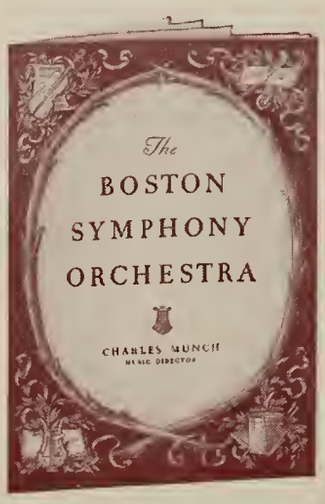
Valerie Deucher, *Director*

Lenox, Mass., Old Stockbridge Road (Tel. Lenox 79)

Visit The
TANGLEWOOD MUSIC STORE
(NEAR THE MAIN GATE)



TANGLEWOOD
Souvenir Pictorial Book
50¢



Illustrated Anniversary
Booklet
25¢

Recordings and miniature scores, including works given at the Festival concerts, musical books, postcards, films, etc.

PUBLIC REHEARSAL

The public will be admitted to the Saturday morning rehearsal by the Boston Symphony Orchestra in the Shed (August 11). The admission fee will be $1, the proceeds to be devoted to the Pension Fund of the Orchestra members. The rehearsal begins at 10 A.M. promptly.

Boston Symphony Orchestra

(Seventieth Season, 1950–1951)

Charles Munch, *Music Director*

Richard Burgin, *Associate Conductor*

PERSONNEL

Violins

Richard Burgin, *Concert-master*
Alfred Krips
Gaston Elcus
Rolland Tapley
Norbert Lauga
George Zazofsky
Paul Cherkassky
Harry Dubbs
Vladimir Resnikoff
Joseph Leibovici
Einar Hansen
Harry Dickson
Emil Kornsand
Carlos Pinfield
Paul Fedorovsky
Minot Beale
Herbert Silberman
Roger Schermanski
Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
Victor Manusevitch
James Nagy
Leon Gorodetzky
Raphael Del Sordo
Melvin Bryant
John Murray
Lloyd Stonestreet
Henri Erkelens
Saverio Messina
Stanley Benson
Sheldon Rotenberg
Gottfried Wilfinger

Violas

Joseph de Pasquale
Jean Cauhapé
Georges Fourel
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Louis Artières
Robert Karol
Reuben Green
Charles Van Wynbergen
Siegfried Gerhardt

Violoncellos

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Hippolyte Droeghmans
Karl Zeise
Josef Zimbler
Bernard Parronchi
Enrico Fabrizio
Leon Marjollet

Basses

Georges Moleux
Willis Page
Ludwig Juht
Irving Frankel
Henry Greenberg
Henry Portnoi
Henri Girard
Henry Freeman
John Barwicki

Flutes

Georges Laurent
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean Devergie
Joseph Lukatsky

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Raymond Allard
Ernst Panenka
Theodore Brewster

Contra-Bassoon

Boaz Piller

Horns

James Stagliano
Harry Shapiro
Harold Meek
Paul Keaney
Walter Macdonald
Osbourne McConathy

Trumpets

Roger Voisin
Marcel Lafosse
René Voisin

Trombones

Jacob Raichman
Lucien Hansotte
John Coffey
Josef Orosz

Tuba

Vinal Smith

Harps

Bernard Zighera
Olivia Luetcke

Timpani

Roman Szulc
Charles Smith

Percussion

Max Polster
Simon Sternburg
Victor di Stefano

Librarians

Leslie Rogers
Leonard Burkat

Friday, August 10 . . . Events from 6 to 11 P. M.

(RAIN or SHINE)

"Tanglewood on Parade"

For the Benefit of the Berkshire Music Center

THE BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

will give a concert in the Shed at 8:30

ELEAZAR de CARVALHO will conduct:

Berlioz . . . . . Overture, "Benvenuto Cellini"

RICHARD BURGIN will conduct:

Bloch . . . . . Nigun, for Violin and Orchestra

Arbos . . . . . Tango Espagnol

Soloist: RUTH POSSELT

LEONARD BERNSTEIN will conduct and play the solo part in:

Gershwin . . . . . Rhapsody in Blue, for Piano and Orchestra

Mrs. ELEANOR ROOSEVELT, *Guest Speaker*

CHARLES MUNCH will conduct:

Debussy . . . . . "The Sea" (*Three Orchestral Sketches*)

I From Dawn to Noon on the Sea
II Play of the Waves
III Dialogue of the Wind and Sea

LAWN PARTY . . . PICNIC SUPPER . . . DOOR PRIZES

WALTZING ON THE LAWN

TICKETS NOW . . . Box Seats — $5 . . . Reserved Sections — $4 . . . Unreserved Section — $2.50

All who purchase tickets will be invited to attend the activities of the school at 6 o'clock

SYMPHONY ORCHESTRA . OPERA SCENES . THE CHORUS . CHAMBER MUSIC

Baldwin

The World's Great Music asks nothing finer

The world's great music, interpreted by the world's great artists, provides a challenge few pianos can accept. The standard of excellence set by the Baldwin piano is the reason for its choice by the Boston Symphony Orchestra and the Berkshire Music Festival . . . and many other outstanding Orchestras and Festivals. Let this distinguished recognition be your guide in selecting a piano for your own use.

Baldwin Grand and Baldwin-built Acrosonic and Hamilton pianos are used exclusively by the Boston Symphony Orchestra and the Berkshire Music Festival.

Baldwin Pianos

BALDWIN • ACROSONIC • HAMILTON & HOWARD PIANOS • BALDWIN ELECTRONIC ORGANS
are sold in all principal cities

PRINTED IN U.S.A.

BERKSHIRE

Boston Symphony Orchestra

FESTIVAL

TANGLEWOOD

In Massachusetts
and New Hampshire
new Steinway Pianos
are sold ONLY by
M. STEINERT & SONS

STEINWAY . . .

the Enduring Choice

A century of leadership is significant of the unfailing QUALITY of the Steinway Piano. Since 1853 this superb instrument has been chosen by an overwhelming majority of musicians and concert artists—and by thousands of homes, large and small—as all that is finest in music. Many Steinway models, vertical or grand, invite your comparison, for beauty of tone, exacting craftsmanship and sustained stamina. No other piano is so worthy of your consideration.

M·Steinert & Sons 162 BOYLSTON STREET • BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD • WELLESLEY HILLS

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

Berkshire Festival, Season 1952

TANGLEWOOD, LENOX, MASSACHUSETTS

THEATRE-CONCERT HALL

Concerts by Members of the Orchestra

CHARLES MUNCH, *Conducting*

Concert Bulletin, with historical and descriptive notes by
JOHN N. BURK

COPYRIGHT, 1952, BY BOSTON SYMPHONY ORCHESTRA, INC.

Trustees of the Boston Symphony Orchestra, Inc.

HENRY B. CABOT, *President* JACOB J. KAPLAN, *Vice-President* RICHARD C. PAINE, *Treasurer*

PHILIP R. ALLEN THEODORE P. FERRIS N. PENROSE HALLOWELL M. A. DE WOLFE HOWE MICHAEL T. KELLEHER

LEWIS PERRY JOHN NICHOLAS BROWN ALVAN T. FULLER FRANCIS W. HATCH CHARLES D. JACKSON

EDWARD A. TAFT RAYMOND S. WILKINS OLIVER WOLCOTT

Tanglewood Advisory Committee

ALAN J. BLAU HENRY W. DWIGHT F. ANTHONY HANLON GEORGE E. MOLE WHITNEY S. STODDARD

LENGES BULL GEORGE W. EDMAN LAWRENCE K. MILLER JAMES T. OWENS ROBERT K. WHEELER

GEORGE E. JUDD, *Manager*

Assistant Managers: T. D. PERRY, JR. N. S. SHIRK

A Year-round Opera Season at Your Own Curtain Time

39 OPERAS

on

CETRA-SORIA RECORDS

RECORDED IN ITALY WITH GREAT ITALIAN ARTISTS

BELLINI
Norma

CILEA
Adriana Lecouvreur

CIMAROSA
Il Matrimonio Segreto

DONIZETTI
Il Campanello
La Figlia del Reggimento
Lucia di Lammermoor

FIORAVANTI
Le Cantatrici Villane

GIORDANO
Fedora

LEONCAVALLO
Pagliacci

MASCAGNI
L'Amica Fritz
Cavalleria Rusticana

MONTEMEZZI
L'Amore dei Tre Re

MOZART
Le Nozze di Figaro

PERGOLESI
La Serva Padrona

PONCHIELLI
La Gioconda
(highlights)

PUCCINI
La Fanciulla del West
Gianni Schicchi
Suor Angelica
Il Tabarro
Tosca
Turandot

ROSSINI
Il Barbiere di Siviglia
Cenerentola
William Tell

A. SCARLATTI
Il Trionfo dell' Onore

SPONTINI
La Vestale

STRAUSS
Elektra

VECCHI
L'Amfiparnaso

VERDI
Aida
La Battaglia di Legnano
Ernani
Falstaff
La Forza del Destino
Un Giorno di Regno
I Lombardi
Luisa Miller
Nabucco
Rigoletto
(arias and duets)
Simon Boccanegra
Il Trovatore

ZANDONAI
Francesca da Rimini

OPERA RECITALS
by
Galliano Masini
Lina Pagliughi
Nicola Rossi-Lemeni
Cesare Siepi
Ebe Stignani
Italo Tajo
Pia Tassinari
Tagliavini and Tassinari
(in opera duets)

At All Good Record Shops
Write Us . . . We'll Tell You *Where*

CETRA-SORIA RECORDS
38 West 48th Street • New York 36, N. Y.

Symphoniana

On July 24 — First Boston Symphony Concert Since London

Charles Munch will assemble the Boston Symphony Orchestra in full force for the first time since the orchestra's return from Europe at the opening Shed concert on July 24. This Orchestra made its first visit to Europe for three weeks of concerts in May, playing under the auspices of the Congress for Cultural Freedom and invited (expenses assured) to represent America in the Congress's Festival of the Twentieth Century Arts in Paris. Charles Munch gave the opening concert in the historic Opera House in Paris on May 6, and Pierre Monteux conducted at the Théâtre des Champs Elysées on May 8, repeating Stravinsky's *Rite of Spring* which he had given its first performance in the same theatre 39 years before, then causing a riot which has become history.

The two conductors divided the concerts of the tour, Mr. Munch conducting in the Hague and Mr. Monteux in Amsterdam on May 10 and 11 respectively; Mr. Munch conducting in Brussels on May 12 and the two conductors alternating in Frankfort on May 13 and 14. The Orchestra visited Germany by invitation of the State Department (HICOG) and likewise gave a concert in Berlin on May 15 under Mr. Monteux's direction. Charles Munch brought his orchestra to Strasbourg (Alsace), the town of his birth, on May 17 and also conducted in Metz (Lorraine) on May 19. Mr. Monteux conducted at Lyon on May 20, Mr. Munch in Paris on May 21 (at the Champs Elysees). The two conductors divided honors for two concerts in Bordeaux May 24 and 25 and Mr. Munch completed the tour in London on May 26 in the new Royal Festival Hall. The tour was a succession of triumphs unparalleled by any visiting orchestra.

Exhibition

Photos, programs, posters, etc. depicting the tour are now on exhibition in the Berkshire Museum in Pittsfield.

"Tanglewood on Parade"

The present session of the Berkshire Music Center is its tenth. For the anniversary of the school at Tanglewood a special celebration is planned. "Tanglewood on Parade" will be given on Friday, August 1. The prodigious talent which the Berkshire Music Center can boast among its alumni will be called upon.

Chamber Concerts in Tanglewood

The Elizabeth Coolidge Foundation in the Library of Congress announce four concerts in the Theatre at Tanglewood on Wednesday Evenings July 9, 16, 23, 30. The concerts are open by invitation to members of the Society of Friends of the Berkshire Music Center.

South Mountain Concerts

A series of six free chamber concerts will be given by the South Mountain Association through the remainder of the season. The Julliard Quartet will play on Saturday afternoons, July 12, 26 at 4 P.M. There will be concerts on Sunday afternoons August 17, 24, 31 and September 7 at the same hour.

Our Neighbors in the Arts

Recommended to visitors: The Berkshire Museum, The Stockbridge Playhouse, Jacob's Pillow Dance Festival, The Berkshire Garden Center, The Pleasant Valley Wild Flower and Bird Sanctuary. A rare collection of silver is being shown at the Art Gallery of Williams College; Ture Bengtz exhibit at the Lenox School.

BACH

First Program

Saturday Evening, July 5, at 8:15

BACH . . . . . The Musical Offering

Ricercar (3 voices) — Ricercar (6 voices)
8 Canons — Trio Sonata (Largo — Allegro — Andante — Allegro moderato)
Canonic Fugue (at the Fifth) — Perpetual Canon

INTERMISSION

BACH . . . . . Concerto in D minor, for Two Violins and String Orchestra

I Vivace — II Largo ma non tanto — III Allegro

Soloists . . . RUTH POSSELT, RICHARD BURGIN

BACH . . . . . Suite No. 3, in D major

I Overture — II Air — III Gavotte I, Gavotte II — IV Bourrée — V Gigue

---

Second Program

Sunday Afternoon, July 6, at 3:00

HANDEL . . . Concerto Grosso in A minor for String Orchestra, Op. 6, No. 4

Larghetto affettuoso — Allegro — Largo, e piano— Allegro

DITTERSDORF . . . . . Symphony in C major

I Allegro molto — II Larghetto — III Menuetti I and II — IV Finale: prestissimo

C. P. E. BACH . . . . . Symphony No. ~~3, in F Major~~ 5 in B Minor

I ~~Allegro~~ Allegretto Molto — II Larghetto — III Presto

INTERMISSION

J. S. BACH . . . . . Cantata, "Wachet auf, ruft uns die Stimme," No. 140

Chorale
Recitative (*Tenor*)
Aria (*Soprano and Bass*)
Chorale (*Tenors*)
Recitative (*Bass*)
Aria (*Soprano and Bass*)
Chorale

Soloists . . . *Soprano*, SARAH FLEMING — *Tenor*, JOHN McCOLLUM
Mezzo Soprano, SHIRLEY WINSTON — *Bass*, RICHARD SHARRETTS

(Berkshire Festival Chorus, HUGH ROSS conducting)

BALDWIN PIANO • RCA VICTOR RECORDS

CRANE
MUSEUM

historical exhibits of
fine papermaking
since 1801
open 2 to 5 p.m.
monday through friday
june-september
Dalton, Massachusetts

•

Five miles east of Pittsfield
on route no. 9

Program Notes

First Program

"The Musical Offering"

By Johann Sebastian Bach

Born in Eisenach on March 21, 1685; died in Leipzig, July 28, 1750

Bach composed his *Musikalisches Opfer* in 1747 and presented it engraved to the King of Prussia with a suitable dedication on July 7 of that year.

The Musical Offering consists of thirteen contrapuntal numbers upon a theme provided by Frederick the Great: two ricercari,* one in 3 and one in 6 voices; 10 canons and a trio sonata. The first five canons are labeled *"Super Thema Regium,"* and the second five *"Thematis Regii Elaborationes Canonicae."* The order of publication (not always adhered to) has been maintained by F. Oubradous in his orchestration, here used. *The Musical Offering* is a theoretical work giving only an occasional indication of specific instruments.

Ricercar — 3 voices
- Canon perpetuus
- Canon — 2 voices — Canon contrarium stricte reversum
- Canon — 4 voices
- Canon — 2 voices — Canon cancrizans
- Canon — 2 violins in unisono
- Canon — 2 voices — Per motum contrarium
- Canon — 2 voices — Per augmentationem contrario motu
- Canon — 2 voices — Cicularis per tonos

Fuga canonica in Epidiapente [at the fifth]
Ricercar — 6 voices
Sonata (Largo — Allegro — Andante — Allegro moderato)
Canon perpetuus

About one incident in Bach's life there have come down to us two detailed accounts. The reason is that a king was involved. Carl Philipp Emanuel Bach, having entered the service of Frederick the Great in 1740, continually spoke of his father's extraordinary abilities at fugal improvisation until the King, his curiosity aroused, commanded the presence of the Leipzig cantor. Bach accordingly visited Potsdam in May, 1847, three years before his death. Wilhelm Friedemann Bach, who accompanied his father on this journey, later told the story to Johann Nicolaus Forkel who related it in his biography. "One evening," according to this version, "just as the King was getting his flute ready and his musicians were assembled, an officer brought in the list of the strangers who had arrived. With his flute in his hand he ran over the list, but immediately turned to the assembled musicians, and said, with a kind of agitation, 'Gentlemen, old Bach is come!' " "Old" Bach (as distinguished from his two sons) was not even given time "to change his travelling dress for a black chanter's gown." The Spenersche

* Ricercar, (the word meaning "search") was an early term for a fugal piece.

For your summer listening pleasure great music by great artists

Beethoven: Coriolan Overture in C Minor, Op. 62; Egmont Overture, Op. 84. The Philadelphia Orchestra, Eugene Ormandy, Conductor. AAL 15

Beethoven: Symphony No. 3 in E-flat Major, Op. 55 ("Eroica"). Bruno Walter conducting the Philharmonic-Symphony Orchestra of New York. ML 4228

Beethoven: Symphony No. 8 in F Major, Op. 93. Bruno Walter conducting the Philharmonic-Symphony Orchestra of New York. ML 2001

Berlioz: Requiem. Emile Passani Choir and Orchestra conducted by Jean Fournet. Set SL-159

Bernstein: Symphony No. 2 for Piano and Orchestra (The Age of Anxiety). Leonard Bernstein conducting the Philharmonic-Symphony Orchestra of New York, Lukas Foss, Piano. ML 4325

Bizet: Symphony in C Major. Artur Rodzinski conducting the Philharmonic-Symphony Orchestra of New York. ML 2051

Copland: El Salón México • Milhaud: La Creation du Monde. Leonard Bernstein conducting the Columbia Symphony Orchestra. ML 2203

Debussy: Ibéria. The Philadelphia Orchestra, Eugene Ormandy, Conductor • **Debussy: La Mer.** Philharmonic-Symphony Orchestra of New York, Dimitri Mitropoulos, Conductor. ML 4434

Hindemith: Symphonic Metamorphosis on Themes of Carl Maria von Weber. The Cleveland Orchestra, George Szell, Conductor • Hindemith: **Noblissima Visione.** The Philadelphia Orchestra, Eugene Ormandy, Conductor. ML 4177

Brahms: Symphony No. 1 in C Minor, Op. 68. The Philadelphia Orchestra, Eugene Ormandy, Conductor. ML 4477

d'Indy: Symphony On A French Mountain Air for Orchestra and Piano, Op. 25. Robert Casadesus, Piano, with Charles Munch conducting the Philharmonic-Symphony Orchestra of New York • **Franck: Symphonic Variations.** Robert Casadesus, Piano, and The Philharmonic Orchestra conducted by George Weldon. ML 4298

Ravel: Daphnis et Chloé Suites Nos. 1 and 2 • Schönberg: Verklärte Nacht (Transfigured Night). The Philadelphia Orchestra, Eugene Ormandy, Conductor. ML 4316

Saint-Saëns: Symphony No. 3 in C Minor, Op. 78. Charles Munch conducting the Philharmonic-Symphony Orchestra of New York. ML 4120

Schubert: Symphony No. 7 in C Major. Bruno Walter conducting the Philharmonic-Symphony Orchestra of New York. ML 4093

Schumann: Concerto in A Minor for Piano and Orchestra, Op. 54. Rudolf Serkin, Piano, with The Philadelphia Orchestra, Eugene Ormandy, Conductor. ML 4041

Schumann: Symphony No. 1 in B-flat Major, Op. 38 ("Spring"). Erich Leinsdorf conducting The Cleveland Orchestra. ML 2131

Sibelius: Symphony No. 5 in E-flat Major, Op. 82. Artur Rodzinski conducting The Cleveland Orchestra. ML 4043

Stravinsky: Le Sacre de Printemps. Igor Stravinsky conducting the Philharmonic-Symphony Orchestra of New York. ML 4092

Tchaikovsky: Symphony No. 4 in F Minor, Op. 36. The Philadelphia Orchestra, Eugene Ormandy, Conductor. ML 4050

COLUMBIA LP
***Masterworks* RECORDS**

Trade-Marks "Columbia," "Masterworks," LP, Reg. U. S. Pat. Off. Marcas Registradas

The Berkshire Hills

OFFER many cultural attractions to make your visit a pleasant one during the Summer months.

You will find our region equally attractive in the Fall when the autumn foliage is at its best. Nature completes an incomparable transformation. Many of our inns and hotels offer substantial reductions in rates.

And for year-round good living, a place to live, work or play, hundreds of good people who were formerly seasonal visitors have chosen

THE BERKSHIRE HILLS

May we assist you in providing further details, our list of real estate agents, hotels, guest houses, and inns? Write:

THE BERKSHIRE HILLS CONFERENCE

COUNTY COURT HOUSE

PITTSFIELD 30, MASS.

Zeitung on May 11 reported: "His August Majesty immediately gave orders that Bach be admitted, and went, at his entrance, to the so-called 'forte and piano,'* condescending also to play, in person and without preparation, a theme to be executed by Capellmeister Bach in a fugue. This was done so happily by the aforementioned Capellmeister that not only His Majesty was pleased to show his satisfaction thereat, but also all those present were seized with astonishment. Herr Bach has found the subject propounded to him so exceedingly beautiful that he intends to set it down on paper in a regular fugue and have it engraved in copper." The periodical did not mention an interesting incident which Wilhelm Friedemann told to Forkel: "The King admired the learned manner in which his subject was thus executed extempore; and, probably to see how far such art could be carried, expressed a wish to hear a Fugue with six obligato parts. But as it is not every subject that is fit for such full harmony, Bach chose one himself, and immediately executed it to the astonishment of all present in the same magnificent and learned manner as he had done that of the King."

It is conjectured by those who have deeply studied and pondered the evidence that the three-part ricercar (or fugue), as engraved, impressed upon fine paper and presented to the Monarch in the *Musical Offering,* was no other than the fugue which Bach had first extemporized on Friedrich's theme; while the final six part ricercar which concludes the work was the detailed realization of the task which the self-exacting Bach had been loath to extemporize on the King's workable but also rather lengthy theme.

* The still rudimentary hammer action pianoforte, then not yet in general use.

SUMMER SESSION - BENGTZ
Lenox School Campus, Lenox, Mass.
Classes in Drawing, Painting, Graphic Arts and Silk Screen — Children's Classes
June 30th — Aug. 10th

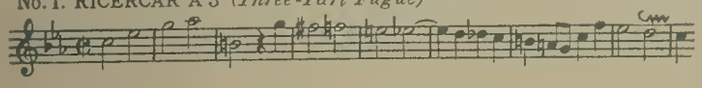
ORIGINAL BERKSHIRE HILLS
ANTIQUES SHOW
TOWN HALL • LENOX, MASS.
July 24th thru August 9th
(Closed Sundays)
DAILY from 11 A.M. *to* 10 P.M.

Management
BERKSHIRE HILLS ANTIQUES INC.

In his dedicatory letter, the composer makes this clear: "To obey your Majesty's command was my most humble duty. I noticed very soon, however, that, for lack of necessary preparation, the execution of the task did not fare as well as such an excellent theme demanded. I resolved, therefore, and promptly pledged myself to work out this right Royal theme more fully, and then make it known to the world. This resolve has been carried out as well as possible, and it has none other than this irreproachable intent, to glorify, if only in a small point, the fame of a monarch whose greatness and power," etc., etc.

The *Musical Offering* is in thirteen parts, each based upon the royal theme as here stated in the first ricercar:

No. 1. RICERCAR A 3 *(Three-Part Fugue)*



The ricercar was a term no longer in general use in Bach's time, but common in the seventeenth century. The form grew from the instrumental imitation of the polyphonic style of the vocal motets. *Ricercare* means to search — as if the performer were trying out his instrument. The ricercar consisted of several sections, in which the main theme was varied. The more elaborate fugal manipulations were to come later.

Printed on a separate page of the King's dedication copy, and included in the general first edition, was the following acrostic, the initial letters of each word spelling R I C E R C A R :

Regis Iussu Cantio Et Reliqua Canonica Arte Resolvuta.

(At the King's Command, the Song and the Remainder Resolved with Canonic Art.)

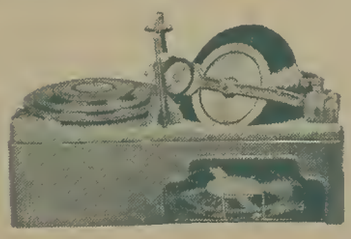
What instruments may Bach have had in mind in working out his *Musical Offering?* An examination of the surviving manuscripts and the first engraving for the Monarch himself give no positive clues. The Sonata is indicated as for flute, violin, and figured bass, in the tradition of the trio sonata. The mirror canon has the same indication, and the

Lincoln

Automatic Turn-over Record-changer

Vacuum cup picks up the record.

Record is gently placed on turntable.



The Lincoln turns the record over for you.

THE FINEST RECORD-CHANGER SCIENCE HAS DISCOVERED

- Provides up to 21 hours of continuous music with full loading of 22 LP 33⅓ r.p.m. records...up to 3½ hours with 20 —45 or 78 r.p.m. records...*playing one side or both sides in proper sequence.*
- Soft rubber suction cups handle the records. No metal (except needle) touches the records.
- Stops automatically after last record.

Especially recommended for custom installations.

SYMPHONIES, concerti and other works complete on one Long-Playing record, are played without interruption on the LINCOLN.

exclusively at

LIBERTY Music Shops

450 MADISON AVENUE • 795 MADISON AVENUE
975 MADISON AVENUE (HOTEL CARLYLE)
NEW YORK 22, N. Y.
228 EAST POST ROAD
WHITE PLAINS

• Come in for a demonstration or write for free brochure.

Berkshire Playhouse

STOCKBRIDGE, MASSACHUSETTS

WILLIAM MILES, *Director*

Week of July 7th
"BLACK CHIFFON"
by LESLIE STORM

Week of July 14th
"THE SHOW OFF"
by GEORGE KELLY

Week of July 21st
"THE FLASHING STREAM"
by CHARLES MORGAN

Week of July 28th
"A MURDER IN THE FAMILY"
a new comedy by VICTOR WOLFSON

Week of August 4th
WALTER ABEL and MARGARET PHILLIPS in
"The Lady's Not For Burning"
by CHRISTOPHER FRY

Season continues through September 6th

Nightly (except Sunday) at 8:45
$3.00, $2.00, $1.30, tax incl.

Matinees Wednesday and Saturday at 2:30
$2.00 and $1.30, tax incl.

For reservations, write Box Office or
phone Stockbridge 460

Canon at the Unison calls for two violins. The opening Ricercar is written on two staves as for a keyboard, a natural following through of Bach's session with Frederick, and his fugal improvisation of which the engraved fugue may be the result. The six-part ricercar was also first written for a single keyboard player (the only surviving original holograph is this fugue, in this form), but as Frederick received the engraved score it was laid out on six staves in convenient form for the ensemble performance to which it is unquestionably better suited. The answer to such problems lies in the phrase common to many earlier German publications: *"Auf allerly Instrumenten lieblich zu spielen"* ("suitable for playing on all kinds of instruments"), and the similar direction on Gabrieli's *Fiori musicali: "da sonare con ogni sorte di stromenti, da tasti ed altri"* ("to be played on all sorts of instruments, keyboard or otherwise"). Bach accepted the latitude of an entirely casual tradition.

CONCERTO FOR 2 VIOLINS AND ORCHESTRA IN D MINOR

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig July 28, 1750

To the discomforture of the Bach purists who steadfastly opposed transcriptions, Bach himself seems to have considered the violin and clavier almost interchangeable as solo instruments.

The two surviving concertos for a single violin and orchestra, in A minor and E major, are to be found as clavier concertos in G minor and D major respectively. It is a matter for astonishment for those who know the Concerto in D minor for Two Violins, with its duet of melody sustained and interwoven in the slow movement, that this work appears also as a concerto for two pianos in C minor. The Fourth Brandenburg Concerto in G major for violins and two flutes with strings also exists as a clavier concerto in F major. Since half of the concertos for violins may have been lost as that part of the heritage of Bach's music which went to his son Wilhelm Friedemann, it is conjectural whether the piano concertos in F minor and D minor also may have existed as violin concertos. It is supposed that in all these cases the version for violin was the

LITTLE CINEMA
Art Film Theatre
of the Berkshires
THE BERKSHIRE MUSEUM
Pittsfield

The Finest in Foreign and American Movies
Wednesdays thru Saturdays
7:00 and 9:00 P.M.
Sat. Matinees 3:00 P.M.
Cool and Comfortable

original one. Philip Spitta combats the theory that the transformation was a matter of idle convenience on Bach's part. He writes, "This is an assumption utterly contrary to Bach's character and is disproved by the large number of these rearrangements. No doubt he felt that the style of his violin concertos was so much molded by his clavier style that their true nature could be fully brought out only in the shape of clavier concertos. It cannot be denied that many details and notably the *cantabile* passages lose in effect in the clavier arrangements, but as a whole we must regard them as new and higher developments rather than arrangements."

Overture (Suite) No. 3 in D Major for Orchestra

By Johann Sebastian Bach

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

Bach's "overtures," as he called them, of which there are four, have generally been attributed to the five-year period (1717-23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the *Well-tempered Clavichord,* the *Inventions.* Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The *"ouverture"* of the third suite, which is its main substance, consists of a *grave,* a vivace on a fugued figure, and a return of the *grave* section, slightly shorter and differently treated. The air, lento (which certainly deserves its popularity, but not to the exclusion in lay experience of many another beautiful air by this composer), is scored for strings only. The Gavotte is followed by a second gavotte, used in trio fashion (but not more lightly scored as was the way with early trios), the first returning da capo. The Bourrée (allegro) is brief, the final *Gigue* more extended but nevertheless a fleeting allegro vivace.

WILLIAM SCHUMAN *Composer and President of* Juilliard School of Music
writes on this timely topic —

"THE IMPORTANCE OF RECORDING TO CONTEMPORARY MUSIC"

in the July issue of **THE REVIEW OF RECORDED MUSIC***

**A 32-page magazine containing reviews of current recordings, feature articles, musical crossword puzzles and record buyer's 3-speed listing of major releases.*

MUSICAL CROSSWORD PUZZLE Free subscriptions for 1 year to the first 10 contestants who correctly complete the musical crossword puzzle.

Copies of **THE REVIEW OF RECORDED MUSIC** are available **FREE** at your local record dealer

If your local dealer does not carry THE REVIEW OF RECORDED MUSIC, write **THE REVIEW OF RECORDED MUSIC** 110 Greene St., New York 12, N. Y. enclosing $2 for 1 year subscription

Second Program

Concerto Grosso, Op. 6, No. 4, in A Minor

By Georg Frideric Handel

Born in Halle, February 23, 1685; died in London, April 14, 1759

Handel composed his set of twelve *concerti grossi* for strings between September 29 and October 30, 1739. A notice in the *London Daily Post* on October 29 read: "This day are published proposals for printing by subscription with His Majesty's royal license and protection, Twelve Grand Concertos in seven parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers two guineas. Ready to be delivered by April next. Subscriptions are taken by the author at his home in Brook Street, Hanover Square." The Concertos were published in the following April, and performed at the Theater Royal in Lincoln's Inn Fields.

In 1739, twenty years after Bach composed his Brandenburg concertos, Handel in London wrote these *concerti grossi.* Both composers based their style upon Italian models, whence instrumental music all derived at that time. Both knew their Corelli and Vivaldi. Handel had consorted with the former at Rome, and Bach had carefully copied the works of the latter. Yet it takes no dissertation to show how very different are the orchestral concertos of the *Capellmeister* at Cöthen, and the magnificent musician then so familiar in London's theatres, who may almost be said to have composed before his public. Purists have praised the carefully wrought three movement form of Bach to the detriment of Handel's in four or six movements, "oscillating between the suite and the sonata, with a glance toward the symphonic overture. It is this for which the theorists blame him," writes Romain

AVALOCH • A Country Inn

Presents

July 5 — Hans Kohn — The Challenge of Russia. • July 12 — Saul K. Padover — The American Global Counter-Offensive. • July 19 — M. F. Ashley Montagu — The Emergence of Non-White Peoples. • July 26 — Samuel Grafton — Voices of America. • August 2 — Max Lerner — America as a Civilization. • August 9 — Harold Taylor — American Values and Morals. • August 16 — Benjamin Fine — American Education and the Ideological Conflict. • August 23 — Norman Cousins — American Approaches to War and Peace. • August 30 — Margaret Mead — The American Character and the 21st Century.

On the grounds at Avaloch at 11:00 A.M. Admission, Single Lecture, $1.50 plus tax. Entire Series $8.00 plus tax.

We Do Not Advertise in *LIFE, S. E. P., COLLIERS,* or *ATLANTIC*

But We Do in This Program — *Why?*

BECAUSE: HERE YOU ARE IN TANGLEWOOD
HERE WE ARE IN STOCKBRIDGE
and We Would Like to Be *Your BERKSHIRE BANK*

THE HOUSATONIC NATIONAL BANK

Located Between THE TOWN OFFICE and THE RED LION INN

The First Bank in South Berkshire, Established 1825 Member F. D. I. C.

In the Heart of the Berkshires

☆

again welcomes old friends and new visitors to the Berkshires —

Pittsfield Headquarters for tickets to the Berkshire Festival, Stockbridge Playhouse, Jacob's Pillow and other surrounding attractions.

☆

Rolland,* one of Handel's most persuasive champions, "and it is this for which I praise him. For he does not seek to impose a uniform cast on his thoughts, but leaves it open to himself to fashion the form as he requires, and the framework varies accordingly, following his inclinations from day to day. The spontaneity of his thought, which has already been shown by the extreme rapidity with which the *Concerti* were composed — each in a single day at a single sitting, and several in a week — constitutes the great charm of these works. They are, in the words of Kretzschmar, grand impression pictures, translated into a form, at the same time precise and supple, in which the least change of emotion can make itself easily felt. Truly they are not all of equal value. Their conception itself, which depended in a way on mere momentary inspiration, is the explanation of this extreme inequality."

* "Handel" by Romain Rolland, translated by A. Eaglefield Hull.

Symphony in C Major

By Karl Ditters von Dittersdorf

Born in Vienna, November 2, 1739; died in Neuhaus, Bohemia, October 24, 1799

In the year 1799, Karl Ditters von Dittersdorf, a musician who had made his way upwards from obscurity to a considerable renown, dictated the story of his career to his son. He had lived high and well and his frame was wasted with gout. He was then poor and forgotten but he had his memories and made the most of them. Two days after finishing his tale he died.* The book is important, not by any elevation of style or thought (although in an interview with the Emperor of Austria, he extols his contemporary, Mozart, in glowing terms), but as a vivid picture of music as cultivated by the princes, bishops and emperors of central Europe in the eighteenth century.

Dittersdorf writes with a none too convincing air of modesty how his violin playing and general resourcefulness won praise on all sides. There is about it the tone of a man whose glories are past and who is anxious to impress us with how he was once esteemed and favored by the mighty. But his book has the flavor of its time just as his symphonies, amiable and clever rather than profound or challenging, reflect the musical taste and fashion of the period, and reflect it more clearly than the music of Haydn or Mozart, who were of their time but also stood above their time as individuals of genius.

Ditters von Dittersdorf was plain Herr Ditters until he was elevated to the Knighthood of the

* The autobiography of Karl Ditters von Dittersdorf translated from the German by A. D. Coleridge in 1896.

Elm Court

Lenox, Massachusetts

Cordially Invites
You and Your Friends
To Visit Our
GREEN HOUSES AND GARDENS

AT THE
MANSION HOUSE
COCKTAILS – LUNCHEON – TEA
DINNER – ROOMS

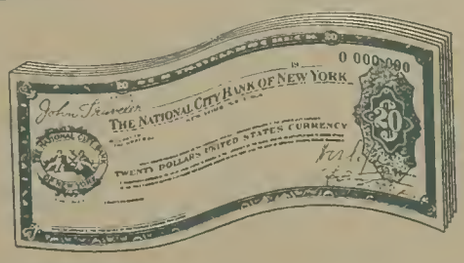
Lenox 670

TRAVEL NOTE NCB Carry

NATIONAL CITY BANK TRAVELERS CHECKS

• Like cash—spendable everywhere • Unlike cash—prompt refund, if lost or stolen • Good until used • Cost only 75¢ per $100 • Buy them at your bank

NCB TRAVELERS CHECKS



BACKED BY THE NATIONAL CITY BANK OF NEW YORK

First in World Wide Banking

Member Federal Deposit Insurance Corporation

You don't have to take it with you

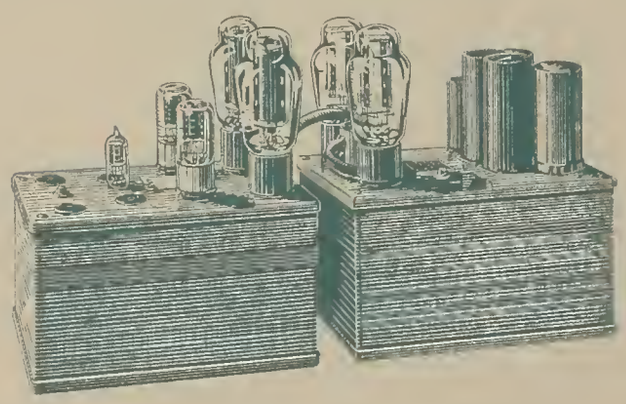
Wherever you go, stationery departments in fine stores can match your favorite Eaton Open Stock paper. For Eaton thoughtfully provides its Open Stock letter papers in slim compact boxes, the envelopes separately available. You buy what you want, when you want it, always sure of a perfect match. Economical — you waste nothing. Convenient — at fine stores, everywhere. And always correct.

Eaton's Fine Letter Papers

in Open Stock

made in the Berkshires · Pittsfield, Massachusetts

For the world's finest music . . .



McIntosh *world's finest amplifier!*

Hear your treasured record collection at its best with a McIntosh amplifier . . . the unique, patented instrument of laboratory quality that can easily become the heart of your custom radio-phono-TV installation. Write for booklets and name of nearest dealer.

IN BOSTON: RADIO SHACK, 167 Washington St., RADIO WIRE & TELEVISION, 110 Federal St., DeNAMBRO RADIO, 1111 Commonwealth Ave.

McIntosh Laboratory, Inc. 320 Water St. Binghamton, N. Y.

Golden Spur in 1770. Trained musically as a child, he was more or less adopted by Prince Hildsburghausen in Vienna who took him into his private orchestra, looked after his education in music languages and such gentlemanly arts as riding, fencing and dancing. He had a way of ingratiating himself with those from whom favors were to be expected. The Ritter von Gluck took him along as a musical companion on a tour of Italy in 1761. He was befriended, if his account is to be believed, by such eminent musicians as Padre Martini and Joseph Haydn. He became Kapellmeister to the Bishop of Grosswardein in Pressburg, and later in Tropau to the Bishop of Breslau, standing by these two employers in their moments of adversity.

His talents as virtuoso came to the more than enthusiastic attention, so he tells us, of the monarchs of Austria and Prussia. He obliged his successive patrons freely with symphonies, oratorios, operas and chamber works. He could engage an orchestra and conduct it, organize a garden spectacle on short notice, plan and supervise the building of a theatre, making himself useful in any contingency and meanwhile offer himself as a companion in a hunt or a game of cards. If he was condescended to by the exalted ones, he made the best of it and when well treated showed no rancor — at least none is apparent in his story of years of ease by the bounty of his employers' ducats, table and living quarters.

The eagerness, or let us say voracity, for music in his time is illustrated by the following anecdote: The Prince of Hildsburghausen once ordered a violinist from Vienna to play him six concertos by a composer named Benda. After their performance there were general expressions of pleasure, the Chevalier Gluck being one of the company. Bonno, the Prince's Kapellmeister, suggested that Ditters could handle them although he had not studied them, whereupon the Prince ordered him to play on the following evening not only the same six, but the remaining six of a round dozen. This Ditters did to general acclaim, playing almost by sight and elaborating rather than skimming the cadenzas. No boredom is reported!

At another time Ditters describes how such a company sat through an opera by Naumann, "Medea," which lasted six hours. "How can you possibly sit and listen to music for six hours on end," asks Ditters, "even if it comes straight from paradise itself?"

Symphony No. 3 in F Major, for String Orchestra

By Carl Philipp Emanuel Bach

Born in Weimar, March 8, 1714; died in Hamburg, December 14, 1788

Lifelike Music for You to Enjoy at Amazing Low Cost!

HIGH FIDELITY CUSTOM PHONO-RADIO "PACKAGES"

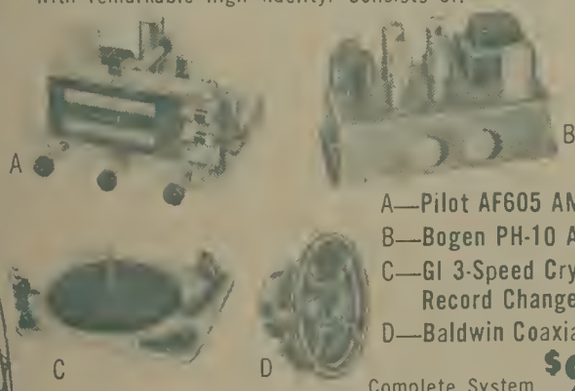
EASY TO INSTALL! ANYONE CAN DO IT!

HUDSON "custom-packaged" HI-FI Phono-Radio systems feature nationally-famous components which come to you completely adapted and wired . . . install it yourself . . . it's easy! All you simply do is plug together and install anywhere in your home . . . in the wall, bookcase or in any cabinet of your choice. You SAVE hundreds of dollars with this practical assemble-at-home method.

ALL FAMOUS MAKES IN STOCK

Hudson carries the largest and most complete stocks of all nationally-famous high fidelity components and custom "packaged" systems in all price ranges. Three of the finest HI-FI "packages" in its price group are illustrated here.

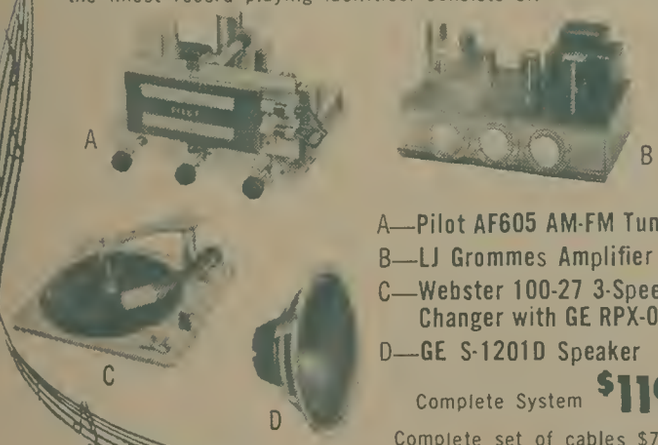
PACKAGE NO. 1. Truly fine HI-FI performance, never before achieved in a Phono-Radio System at such an amazing low price. Covers the full recorded frequency range with remarkable high fidelity. Consists of:



A—Pilot AF605 AM-FM Tuner
B—Bogen PH-10 Amplifier
C—GI 3-Speed Crystal Record Changer
D—Baldwin Coaxial Speaker

Complete System **$99.50**
Complete set of cables $7.50 extra

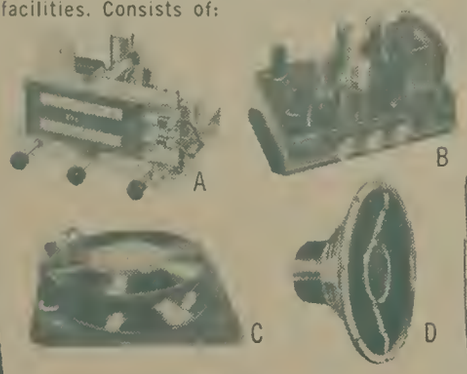
PACKAGE NO. 2. Our most popular Phono-Radio System. Low priced but superb in quality and performance . . . a Great Value! Provides smooth, high fidelity broadcast reception and the finest record playing facilities. Consists of:



A—Pilot AF605 AM-FM Tuner
B—LJ Grommes Amplifier
C—Webster 100-27 3-Speed Record Changer with GE RPX-050 Cartridge
D—GE S-1201D Speaker

Complete System **$119.50**
Complete set of cables $7.50 extra

PACKAGE NO. 3. Best in the economy group. Exceptional power and versatility of this combination provides smooth tuning, faithful reproduction and finest tone quality imaginable. Garrard Changer and Audax Magnetic Pickup give the best in record playing facilities. Consists of:



A—Pilot AF605 AM-FM Tuner
B—Bell 2122A Amplifier
C—Garrard RC-80 3-Speed Record Changer with Audax R2G Cartridge
D—Jensen K210 Speaker

Complete System **$149.50**
Complete set of cables $7.50 extra

VISIT OUR SOUND STUDIOS

Here, you can listen to any one of 15,000 possible combinations of ALL nationally famous High Fidelity Components by easy push-button remote control action. Visit us soon!

Write for literature on all makes.

HUDSON
RADIO & TELEVISION CORP.

UPTOWN:
48 West 48th St., New York 19, N.Y.

DOWNTOWN:
212 Fulton Street, New York 7, N.Y.

PHONE: Circle 6-4060

Carl Philipp Emanuel Bach, second son of Maria Barbara, was prepared for a legal career and attended the Universities at Leipzig and at Frankfort-on-the-Oder. But a Bach was not easily weaned from the traditional profession of his kind. Though his father did not see fit to put this one among his numerous sons through an intensive musical preparation, the boy attended the Thomasschule at Leipzig and no doubt learned still more at home, where his receptive faculties were alert to the much music-making that went on there. Being left-handed, he could not have played a bowed instrument, but from childhood acquitted himself admirably upon the clavier or organ. It is told that at eleven he could glance over his father's shoulder and forthwith play the music he had seen. He composed profusely, even at this age. Completing his musical studies at Frankfort, he played for Friedrich Wilhelm I of Prussia as well as the Markgraf Friedrich Wilhelm, and had the reigning monarch been more musically inclined would probably have been installed as court musician. When the younger Friedrich succeeded his father in 1740 this musical enthusiast soon made the twenty-four-year-old Bach cembalist of the royal chapel.

Emanuel Bach's plain leadership in the establishing of the sonata form is the more impressive when one notes the veneration in which he was held by his successors. Haydn deliberately devoted himself to the assimilation of his form, and Mozart acknowledged in the strongest terms the value to posterity of his book, "Search Toward the True Method of Clavier Playing." There is no denying that he gave a great initial impulsion toward a fluent and rounded style of instrumental manipulation and thematic development. He was one of those musicians who come at a moment when a new vista in music is due to be opened up; lacking perhaps greatness in the full sense, he yet possessed enough daring and adventure to reach intuitively toward the new way which is in any case on the verge of disclosure. Such a composer has shaken off the shackles of outworn tradition, but he has not the stature to create a new world for that which he has rejected. He dreams and gropes, has recourse to the intuitive art of improvisation — that trancelike state of mind upon which composers once relied, but which is now lost to the world. Reichardt, who visited Emanuel Bach at Hamburg in 1774, observed him in the very act of improvisation: "Bach would become lost for hours in new ideas and a sea of fresh modulations. . . . His soul seemed absent from the earth. His eyes swam as though in some delicious dream. His lower lip drooped over his chin, his face and form bowed apparently lifeless over the keyboard."

NEW ENGLAND CONSERVATORY OF MUSIC

HARRISON KELLER, *Director*

Faculty of the Conservatory includes the following members of the Faculty of the Berkshire Music Center

RAYMOND ALLARD
RICHARD BURGIN
SARAH CALDWELL
GINO CIOFFI
JOSEPH DE PASQUALE
GEORGES FOUREL
BORIS GOLDOVSKY
ALFRED KRIPS
GEORGES LAURENT
ROSARIO MAZZEO
GEORGES MOLEUX
WILLEM VALKENIER
ROGER VOISIN
FELIX WOLFES
ALFRED ZIGHERA
BERNARD ZIGHERA

Fall term begins September 15

For full information write the DEAN, 290 HUNTINGTON AVE., BOSTON, MASS.

AEOLIAN-SKINNER ORGAN COMPANY, INC., BOSTON

Builders of the Instruments in

SYMPHONY HALL *and* TANGLEWOOD

☆ ☆ ☆

WILLIAM E. ZEUCH
Vice President

G. DONALD HARRISON
President

JOSEPH S. WHITEFORD
Vice President

CANTATA No. 140
"WACHET AUF, RUFT UNS DIE STIMME"

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This Cantata was designed for the 27th Sunday after Trinity and so enters the church calendar only after an early Easter. Wilhelm Rust in the *Bach Gesellschaft* dates the Cantata as of 1742 but Spitta gives 1731 as more likely. The Cantata is scored for 2 oboes, taille (English horn), 2 violins, viola and continuo with vocal quartet, a horn doubling the soprano part.

The text is drawn from the parable of the wise and foolish virgins (Matthew XXV, 1-13).

Unlike many of his Cantatas, Bach has designed this one in a symmetrical form, dramatically developed. A chorale melody drawn from Philipp Nicholai is used to open and close the work and as the central (fourth) number. In its first and second occurrence the chorale is treated with ornamental embellishment, the second to be used later by Bach as the first of his six "Schübler" Chorale Preludes. At the close, the chorale is stated as a straight four-part melody. The opening number has been singled out by Schweitzer as a striking example of Bach's descriptive efforts in music, suggesting with its surging motive the "awakening" and "rising" of the virgins in anticipation of the Divine Bridegroom.

Chorale: Sleepers, awake! Awake Jerusalem. The call of the watchmen comes at midnight from the tower: "Behold the bridegroom cometh." The virgins are warned to trim their lamps.

Wachet auf! ruft uns die Stimme
Der Wächter sehr hoch auf der Zinne:
Wach auf, du Stadt Jerusalem!

Mitternacht heisst diese Stunde;
Sie rufen uns mit hellem Munde:

Wo seid ihr klugen Jungfrauen, wo?

Wohl auf! der Bräut'gam kommt,
Steht auf! die Lampen nehmt.
Alleluja!
Macht euch bereit zu der Hochzeit,
Ihr musset ihn entgegen gehn.

Recitative: (Tenor) He comes, the Bridegroom comes! He hastens from the mountain heights, O daughters of Zion. The Bridegroom treads like a roe or a young hart from the lofty hills, and brings the wedding feast. Awake and prepare to receive Him.

Er kommt, er kommt, der Bräut'gam kommt! Ihr Töchter Zions, kommt heraus, sein Ausgang eilet aus der Höhe in euer Mutter Haus. Der Bräut'gam kommt, der einem Rehe und jungen Hirsche gleich auf denen Hügeln springt, und euch das Mahl der Hochzeit bringt. Wacht auf, ermuntert euch! den Bräut'gam zu empfangen; dort! sehet! kommt er hergegangen.

Aria: (Soprano and Bass with *violins piccolo* obligato) The virgin waits with burning lamp, and greets the Bridegroom.

Wann kommst du, mein Heil?
Ich komme, dein Theil
Ich warte, ich warte mit brennendem Öle.

Ich eröffne den Saal
Zum himmlischen Mahl
Komm, Jesu! Ich Komme, Komm' liebliche Seele!

Chorale: Verse 2. (Tenors) Zion springs with glad heart to meet her Lord Jesus with hosannas.

Zion hört die Wächter singen,
Das Herz thut ihr vor Freuden springen,
Sie wachet, und steht eilend auf.

Ihr Freund kommt vom Himmel prächtig,
Von Gnaden stark, von Wahrheit mächtig,
Ihr licht wird hell, ihr Stern geht auf.

Nun komm, du werthe Kron,
Herr Jesu, Gottes Sohn
Hosiana!

Wir folgen All'
Zum Freudensaal,
Und halten mit das Abendmahl.

Recitative (Bass) Enter in with me, my chosen Bride! We are pledged to eternity. I will set thee as a seal upon my heart, appease thy troubles, and embrace thee.

So geh' herein zu mir, du mir erwählte Braut! Ich habe mich mit dir in Ewigkeit vertraut. Dich will ich auf mein Herz, auf mein Herz, auf meinen Arm gleich wie ein Siegel setzen, und dein betrübtes Aug' ergötzen. Vergiss, O Seele, nun die Angst, den Schmerz, den du erdulden müssen; auf meiner Linken sollst du ruh'n, und meine Rechte soll dich küssen.

Aria: (Soprano and Bass with oboe obligato) We are as one, and our love shall not be broken. We shall wander together, blissfully, through all the meadows of Heaven.

Mein Freund ist mein!
Und ich bin dein!
Die Liebe soll nichts scheiden.

Ich will mit dir
Du sollst mit mir
In Himmels Rosen weiden,
Da Freude die Fülle
Da Wonne wird sein.

Verse 3 (Chorale): Let glory to Thee be sung by men and angels, by cymbals and harps. The city gates are adorned with twelve pearls.* Such joy has never been known.

* An allusion to the gates of Jerusalem (Revelation, XXI, 21).

Gloria sei dir gesungen
Mit Menschen und englischen Zungen,
Mit Harfen und mit Cymbeln schon.

Von zwölf Perlen sind die Pforten
An deiner Stadt; wir sind Consorten
Der Engel hoch an deinen thron.

Kein Aug' hat je gespürt
Kein Ohr hat je gehört
Solche Freude.

Dess sind wir froh,
Io! Io!
Ewig in dulci jubilo.

Tanglewood Music Store

Located to the right of the Main Gate

WILLIAMSTOWN, MASS.

Dine at
Williams Inn

On the Campus
of Williams College

A short and beautiful drive
to the top of the Berkshires

★

Lobster served 8 Delicious Ways
Steak — Brook Trout — Guinea Hen
Cocktails of course
FOOD SERVED ALL DAY

Recommended by Gourmet and Duncan Hines

The first of 14 Treadway Inns located in
New England, New York and Florida

YALE
BARN

Presents

FINE FOOD
AND GROG

Open Every Day

ROUTE 44
BETWEEN
CANAAN & NORFOLK
CONNECTICUT

DANCING EVERY WEDNESDAY AND SATURDAY NIGHT

Third Program

Suite from "Dardanus"

By Jean Philippe Rameau

Born in Dijon, September 25, 1683; died in Paris, September 12, 1764

"Dardanus, Tragédie lyrique en cinq actes et un prologue," to the text of Le Clerc de la Bruère, was first performed at the *Académie Royale de Musique* in Paris, October 19, 1739. This Suite is drawn from two edited by Vincent d'Indy.

Although Rameau showed himself a musician at the age of seven, playing upon his father's clavecin, and although in his early manhood he made his mark in Paris as an organist, violinist, and musical theorist, it was not until 1733, at the age of fifty, that he composed his first ambitious stage work. This was *"Hippolyte et Aricie,"* a setting of Racine's *"Phèdre."* It was as a musical theorist that Rameau had attracted most attention. His several treatises on the science of his art, and in particular the investigation of the disposition of chords, though not always found acceptable according to later views, were undoubtedly a stimulus to constructive thought on the subject.

It has been said against Rameau, probably with justice, that he lacked the true dramatic instinct of Lully before or Gluck after him; that he was careless of the librettos he accepted, and was more interested in the treatment of his orchestra from the purely musical point of view than in theatrical effect, or the handling of the voice. He is said to have made the damaging admission that he could set even the *Gazette de Hollande* to music. And in his old age he remarked one evening to the Abbé Arnaud: "If I were twenty years younger, I would go to Italy, and take Pergolesi for my model, abandon something of my harmony and devote myself to attaining truth of declamation, which should be the sole guide of musicians. But after sixty, one cannot change; experience points plainly enough the best course, but the mind refuses to obey."

The defense of Rameau lies in his widespread and clamorous success, based, not upon an easy acquiescence to popular mode, but on harmonic innovation which was courageous as well as engaging, and which made him enemies in reactionary quarters. Rameau, delving deep in his earlier years into the science of harmony, wrote voluminously and brilliantly upon the subject. He was always ready to put his theory into practice, and in turn to modify that theory to his practical experience.

Refreshments are served at the Tanglewood Cafeteria before concerts and at intermission.

MOZART

Third Program

Saturday Evening, July 12, at 8:15

RAMEAU . . . . . Suite from the Opera, "Dardanus"
I Entrée — II Rondeau du sommeil — III Rigaudon — IV Rondeau gai

COUPERIN . . . . . Concert dans le gout théâtral
Ouverture — Air tendre — Air — Air tendre
Grande ritournelle — Air léger — Sarabande — Air de bacchantes
Air — Loure — Air léger

PURCELL . . . . . Fantasias for Strings
Three Fantasias—Pavane—Fantasia on One Note

VIVALDI . . . . . Concerto in D minor, for String Orchestra, Op. 3, No. 11
I Maestoso — II Largo — III Allegro

INTERMISSION

LALANDE . . . . "De Profundis," Motet for Solo Voices, Chorus and Orchestra
Soloists . . . Soprano, SARAH FLEMING *Mezzo Soprano*, SHIRLEY WINSTON
Alto, BETTY LOU ALLEN *Tenor*, JOHN McCOLLUM *Bass*, RICHARD SHARRETTS
(Berkshire Festival Chorus, HUGH Ross conducting)

Fourth Program

Sunday Afternoon, July 13, at 3:00

MOZART . . . . . Symphony in E-flat major (K. 543)
I Adagio; Allegro — II Andante — III Menuetto; Trio — IV Finale: Allegro

MOZART . . . . . Symphony in G minor (K. 550)
I Molto allegro — II Andante — III Menuetto; Allegretto — IV Allegro assai

INTERMISSION

MOZART . . . . . Symphony in C major, "Jupiter" (K. 551)
I Allegro vivace — III Menuetto: Allegretto
II Andante cantabile — IV Finale: Allegro molto

DRAGON'S F-2 Milk Bar & Restaurant

Telephone Sheffield 114 . . Five Miles South of Great Barrington on Route 7

Jumbo Frog Legs . . . Soft Shell Crabs . . . Shad Roe *and* Bacon . . . Oysters . . . Shrimps . . . Scallops . . Fillet of Sole . . Roasts . . Steaks Italian Spaghetti . . Chow Mein . . Roast Turkey Corned Beef and Cabbage

All of the above and more on our menu every day.

Fountain Service

Concert dans le gout théâtral No. 8

By Francois Couperin

Born in Paris, November 10, 1668, died there September 12, 1733

This "Concert in the Theatrical Style" is one of ten instrumental works which Couperin published in 1724 under the title *"Les Góùts-Réunis, ou Nouveaux Concerts,"* composed for Louis XIV. They were intended as "divertimenti" at opera performances.

Couperin Le Grand, so-called, was partly so designated to distinguish him from the considerable succession of musical Couperins, exceeded only by the Bachs in number, the title giving him his due importance over the rest. Although his music was graceful and charming rather than splendid, other composers have paid their homage to him. Bach patterned his French Suites closely on Couperin, and contemporaries of Bach beyond French borders were plainly influenced. Ravel remembered him in the masterly *Tombeau de Couperin,* an adroit twentieth century reflection of an earlier manner.

Even before the time for posthumous compliments had arrived, Couperin's sense of humor took care of his own deification. In his *Le Parnasse, ou l'Apothéose, a Sonate en Trio,* he tells in the titles of the

CARROLL, VERGE & WHIPPLE, INC.

General Contractors — Consulting Engineers

◆ ◆ ◆

PITTSFIELD, MASSACHUSETTS

BERKSHIRE RESTAURANT, INC.

Sea Food Our Specialty — Choice Liquors

141 - 143 WEST STREET, PITTSFIELD, MASS. - - - - - - - - Tel. 2-0512

SEATING CAPACITY—600 GUESTS

movements about "Corelli's encounter with the Muses," his "acceptance" by Apollo, who places him at his side, and his *"remerciments."* In another Apotheosis — *"à la memoire immortelle de l'incomparable Monsieur Lully,"* Lully is similarly honored by Apollo, happily "uniting French and Italian taste," the two composers together sharing the throne of the glorious god. The irony in these titles extends to Couperin's defense of them in his dedication of the First Book of harpsichord pieces: "I have always had an object in composing these pieces, inspired by various events; the title corresponds to the ideas I had in my mind; I need not explain them, but as some of the titles may seem to be flattering me, it is perhaps as well to mention that the pieces bearing them are, so to speak, likenesses which have sometimes been considered very characteristic when I play them."

Fantasias for Strings

By Henry Purcell

Born in London circa 1659; died at Dean's Yard, Westminster, November 21, 1695

Henry Purcell, who, in the space of his thirty-odd years gave England music which is still considered unsurpassed in that country, lived in a period shortly after the Golden Age of Elizabeth and her madrigalists, many years before the era of Pope, Handel, and Dr. Samuel Johnson. When Purcell composed his brace of Fantasias (sometimes called "fancies") in 1680, these three notables were within a few years of being born. This was the England of Samuel Pepys and Dryden. In Italy, Corelli (whose music Purcell may not have known) was in the ascendant, Domenico Scarlatti was unborn, and Vivaldi was an infant in Venice. The British King (Charles II) preferred the French music of the Court of Louis XIV, where Lully was in power. Couperin, who figures on this program, was a boy of twelve, and Rameau was not to be born for three years. The influence of the seventeenth century instrumentalists of Italy was just coming into favour and soon touched Purcell, but not yet in his Fantasias, which are innocent of a figured bass, and are developed in the close, sinuous manner of vocal counterpoint. These Fantasias, according to Peter Warlock in a preface to the score of thirteen of the Fantasias as edited by André Mangeot, "are essentially in the tradition of the Elizabethan polyphonists, despite their startling originality. They are the last heirs of the sixteenth century, rather than the ancestors of the eighteenth. They stand at the end of a great period of English instrumental music, the crowning glory of a century and a half of rapid and continuous development. The music belongs to a time before the art of writing had become all top and bottom, before it had been corrupted by that most bestial invention, the figured bass . . ."

Visit the
Tanglewood Music Store
and the Hawthorne Cottage

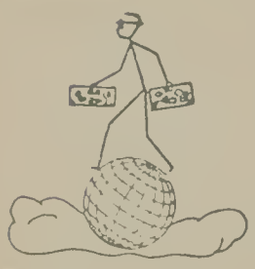
E. J. CRAMER
General Contractor
•
PITTSFIELD, MASSACHUSETTS

SPRAGUE ELECTRIC COMPANY
NORTH ADAMS, MASSACHUSETTS

Manufacturers of Electrical Components

BLUE BIRD SPORT SHOP
MAIN STREET . . . STOCKBRIDGE, MASS.
Distinctive Woolen Sportwear
WINTER SHOP
52 GREEN STREET, NORTHAMPTON, MASS.
(Opposite Smith College Campus)

The Carry-All
A COUNTRY GIFT SHOP
ARTS AND CRAFTS
Route 183—2 miles south of Tanglewood


GLOBE-TROTTER ANTIQUES
in the Berkshire Inn on U. S. 7 in Gt. Barrington.
Noted for beautiful gifts and unique jewelry at attractive prices.
It's a delight to browse in this most captivating shop afternoons or evenings including Sundays.

The Shop at HAWLEY WOOD FARM
APPROPRIATE ANTIQUE AND MODERN ACCESSORIES
FLOOR AND WALL STENCILING
ROUTE 8 *NEW BOSTON, MASS.*

PITTSFIELD
ANTIQUES SHOW AND SALE
Masonic Temple, South Street
PITTSFIELD, MASS.
JULY 24 THRU AUGUST 9
(Not open Sundays)
11 A.M. TO 10:30 P.M. DAILY
Take advantage of this opportunity to see and buy the finest in antiques while you are in the Berkshires.
Admission 65 cents tax included.

Concerto in D Minor, Op. 3, No. 11

By Antonio Vivaldi

Born about 1680 in Venice; died there in 1743

This is the eleventh of the set of twelve *concerti grossi* published by Vivaldi as Opus 3, under the title *L'Estro armonico* (Harmonic inspiration). They appeared in Amsterdam about 1714 or 1716, under the publication of *Roger et le Cene*, dedicated to Ferdinand III of Tuscany. Vivaldi wrote these concertos for four violins, two violas, 'cello and organ bass.

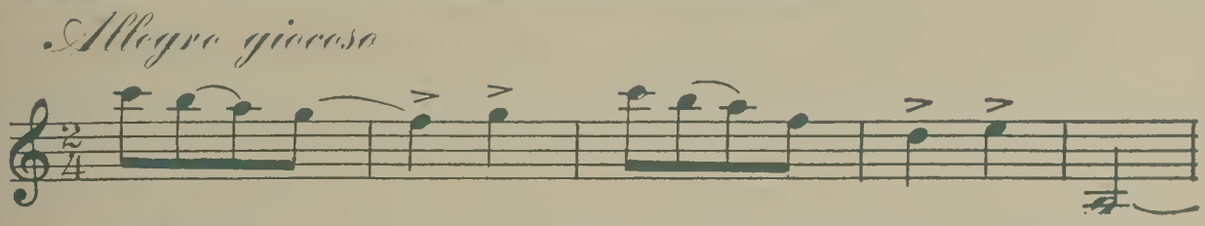
This concerto bears its story of neglect, confusion and restitution. The music of Vivaldi has been so little known and regarded that when it was unearthed a century after his death in the State Library at Berlin in a copy made by Bach, many more years were destined to pass before it was recognized as the music of Vivaldi.

The history of the concerto is this: Johann Sebastian Bach, probably in the last years of his Weimar period, evidently copied this concerto, according to a way he had of copying string concertos of the Italian master, adapting them for his own uses on the harpsichord or organ. Bach arranged this concerto for organ with two manuals and pedal. In about the year 1840, two copies in Bach's hand came to the light of day in the Prussian *Staatsbibliothek*, and the concerto was circulated once more in the world, but this time in Bach's organ arrangement. It was presented by F. K. Griepenkerl in the Peters Edition at Leipzig, not as Vivaldi's music, not even as music of Sebastian Bach, but as work of his son Wilhelm Friedemann Bach. The error is explained by the examination of the manuscript: The cover is missing, and at the top of the first page of the score, which is in the neat and unmistakable script of

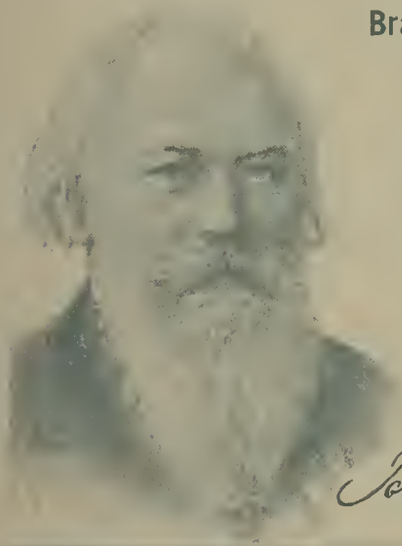
SAMMY VINCENT
MUSIC CENTER
BERKSHIRE'S LARGEST MUSIC CENTER
-- Records -- Radios -- Television -- Baldwin Pianos --
23 North Street, Pittsfield

protects your records
original electrostatic eliminator
PROLONGS LIFE OF RECORDS
ELIMINATES STATIC ELECTRICITY
DECREASES SURFACE NOISE
INCREASES FIDELITY
CLEANS AND POLISHES ALL RECORDS
Greatest discovery since the phonograph needle. Completely eliminates dust on record caused by electrostatic forces. Gives you crystal clear music.
Free literature on request
Sold wherever records are sold
$1.00
2-oz. bottle
PARIN PRODUCTS
3130 Mountain View Ave.
Los Angeles, California.

IMPORTANT NOTES IN MUSIC



Brahms—Symphony № 4 in E Minor, Op. 98—3rd Movement

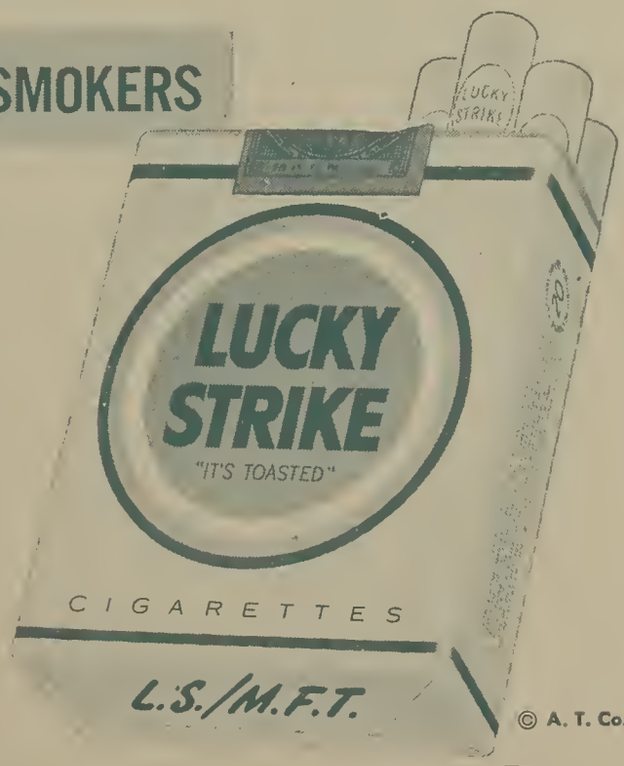


Third movements have traditionally provided the light touch to a symphony. Haydn and Mozart wrote them as tuneful minuets. Beethoven turned them into scherzos, "jests," and set a fashion for his successors. Brahms followed suit, but with his own characteristic twists.

Johannes Brahms

IMPORTANT NOTE TO SMOKERS

Just as you know great music will please the ear, you can be sure that Lucky Strike cigarettes will please *your* taste. That's because Luckies—famous for fine tobacco — are *made better*—to *taste better*. Yes, that's why Luckies always smoke so smoothly, so evenly, and give you the same fresh, mild, clean taste—pack after pack, puff after puff!



© A. T. Co.

SO-Be Happy-GO LUCKY!

LUCKIES TASTE BETTER!

PRODUCT OF *The American Tobacco Company* AMERICA'S LEADING MANUFACTURER OF CIGARETTES

WITH THE

REK-O-KUT

Recitalist

PORTABLE, FULL-RANGE 3-SPEED, HI-FI PHONOGRAPH

The delights of the Berkshire Festival can be carried with you on your travels and into your home, through the feeling of "musical presence" provided by the incomparable RECITALIST.

IRVING KOLODIN, music editor of the Saturday Review, says: ". . . the RECITALIST . . . appeals to a music lover who wants accurate, undistorted reproduction . . . and who doesn't have space to accommodate a console. . . ."

Exclusive features include the Polyphonic Selector, which enables the RECITALIST to reproduce the full broad range of any recording at any listening level . . . Exceptionally powerful Speaker and excellent amplifier easily accommodate outdoor groups up to several hundred listeners.

Model RP-43C $229.95

REK-O-KUT Phonographs, Turntables and Disc Recorders are sold at all leading Music Dealers, Radio Parts Distributors and Audio-Visual Dealers. Write direct to factory for complete, illustrated literature.

REK-O-KUT CO.

38-01 Queens Boulevard Long Island City 1, N. Y.

Sebastian Bach, there stands in the scrawled writing of Bach's eldest son: "Di W. F. Bach," and underneath this: *"Manu mei Patris descriptum."* Herr Griepenkerl took the line "Copied by the hand of my father" on its face value and supposed the concerto to be the original work of Friedemann Bach, not questioning why the elder Bach should trouble to copy his son's music, and supporting his assumption by pointing out that the music is plainly in the style of Wilhelm Friedemann and just as plainly not in the style of his father.

The supposed original organ concerto of Friedemann Bach had a long and wide vogue and further appeared in an arrangement for piano by August Stradal. It was not until 1911 that Vivaldi's authorship was established. Max Schneider made the correction in the Bach *Jahrbuch* of that year.*

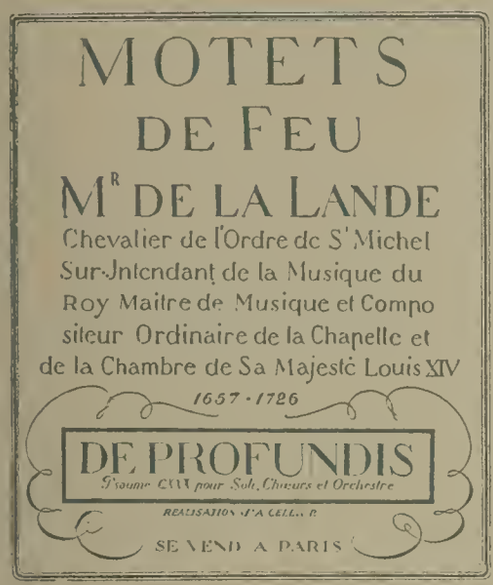
The introduction to the first movement is based on broad arpeggios and runs by the strings against sonorous chords. There follows a fugue, the full chords of a broad climax. The second movement is an even-flowing Largo in 6-8 rhythm, subdued and contemplative, and so in contrast with the surrounding movements. The final Allegro again develops fast, supple figurations, mostly by the violins, roundly supported by successions of chords.

* "The so-called Original Concerto in D minor of Wilhelm Friedemann Bach."

A WORD ON *Traffic Conditions*

The large number of cars coming to the Berkshire Festival Concerts taxes the highway approaches to Tanglewood and makes for traffic congestion. The Massachusetts State Police, the Department of Public Works, police officials of Lenox, Stockbridge, Lee and Pittsfield and the administration of the concerts are cooperating fully to improve the traffic situation. A new four-lane bypass has been completed to help relieve the town of Lenox of through traffic. Nevertheless there is bound to be some traffic delay, and Festival visitors are urged to be reconciled to it in advance. You can help in several ways.

1. **FOLLOW THE TANGLEWOOD SIGNS,** which have been placed by the State Police and the Department of Public Works to show the least congested approaches.
2. **COME EARLY.** The grounds will open at noon on Sunday and at six o'clock for evening concerts. The buffet at Tanglewood will serve sandwiches, soups, beverages and other light meals before concerts. Many visitors bring picnic meals to eat on the grounds.
3. **STAY LATE.** The sudden outpouring of cars onto the highways at the close of the concerts is the principal cause of traffic delay. You are invited to stay at Tanglewood as long as convenient. The formal gardens will be open and lighted for at least an hour after every concert.
4. **HAVE PATIENCE.**



Motet, "De Profundis"

By Michel Richard de Lalande

Born in Paris, December 15, 1657; died in Versailles, June 18, 1726

The Motet is set for five solo voices, chorus, string orchestra and organ. The continuo has been realized by Alexandre Cellier. It is a setting in Latin of Psalm CXXX.

Out of the depths have I cried unto thee, O Lord.
Lord, hear my voice: let thine ears be attentive to the voice of my supplications.
If thou, Lord, shouldest mark iniquities, O Lord, who shall stand?
But there is forgiveness with thee, that thou mayest be feared.
I wait for the Lord, my soul doth wait, and in his word do I hope.
My soul waiteth for the Lord more than they that watch for the morning.
Let Israel hope in the Lord: for with the Lord there is mercy, and with him is plenteous redemption.
And he shall redeem Israel from all his iniquities.

Lalande, according to F. J. Fétis, who gives him considerable space in his *Biographie Universelle des Musiciens* was "the most skillful composer of his time in music for the church" in France although not to be directly compared with Handel or Bach.

Lalande was of humble origin, the youngest of fifteen children of a poor tailor in Paris. According to Fétis, it was principally through his own efforts that the boy learned to play violin, the harpsichord and the bass viol. He also sang in church choirs until his voice changed. The violin was his chosen instrument and his ambition is evident in an effort to gain entré into the court of Louis XIV. Jean Batiste de Lully, who was twenty-five years his senior, who had charge of the king's music at Versailles and who likewise had made his way up from humble

BERKSHIRE FESTIVAL PROGRAMS

Charles Munch, *Conductor*

Concerts in the Shed

Thursday and Saturday Evenings at 8:15
Sunday Afternoons at 3:00

SERIES A

Thursday Evening, July 24

Beethoven . . . . . Symphony No. 3, "Eroica"
Brahms . . . . . Symphony No. 1, in C minor

Saturday Evening, July 26
Conducted by Pierre Monteux

Cimarosa . . . . . Overture, "The Secret Marriage"
Schubert . . . . . Symphony No. 7, in C major
Stravinsky . . . . . "The Rite of Spring"

Sunday Afternoon, July 27

Franck . . . Symphonic Piece from "Redemption"
Bizet . . . . . Symphony in C major
Dallapiccola . . . . . "Three Prisoners' Songs" (with Chorus)
(*Conducted by* Hugh Ross)
Ravel . . . . "Daphnis and Chloe," Suites 1 and 2 (with Chorus)

SERIES B

Thursday Evening, July 31

Fauré . . . . . Suite "Pelléas et Mélisande"
Fauré . . . . . Ballade for Piano and Orchestra
Ravel . . . . . Concerto for Piano and Orchestra
Brahms . . . . . Symphony No. 4
Soloist: Nicole Henriot

Saturday Evening, August 2
Conducted by Pierre Monteux

Wagner . . . . . Prelude and Love-death, "Tristan und Isolde"
Wagner . . . . . Wotan's Farewell and Fire Music "Die Walküre"
Wagner . . . . . Final Scene, "Siegfried"
Wagner. Immolation Scene, "Götterdämmerung"
Soloists: Margaret Harshaw, *Soprano;* Charles Kullman, *Tenor;* James Pease, *Bass*

Sunday Afternoon, August 3

Beethoven . . . . . Overture to "Egmont"
Beethoven . . . . . Symphony No. 8
Debussy . . . . . "Ibéria"
Honegger . . . "Danse des Morts" (with Chorus)

SERIES C

Thursday Evening, August 7

Schumann . . . . . Symphony No. 1 ("Spring")
Swanson . . . . . Short Symphony
Brahms . . . Piano Concerto No. 2, in B flat major
Soloist: Artur Rubinstein

Saturday Evening, August 9
The Koussevitzky Memorial Concert
Conducted by Leonard Bernstein

C. P. E. Bach . Andante from Concerto in D major
Copland . . . . . Symphony No. 3
Sibelius . . . . . Symphony No. 5

Sunday Afternoon, August 10

Berlioz . . . . . Requiem (with Chorus)
Soloist: Andrew McKinley, *Tenor*

"Recipe for a conductor"

writes Moss Hart about Charles Munch

"Take one large measure of the most solid craftsmanship, add two dashes of international elegance of the rarest vintage, sprinkle with a *soupçon* of Gallic wit, age in years of experience, and you have the essential personality of Charles Munch. Funny thing, too, how it all comes through whether he's playing Haydn, Debussy, or Prokofieff. Inspiration with elegance—that's Charles Munch."—*Moss Hart.*

Have you heard Charles Munch conduct the Boston Symphony in

Beethoven: Symphony No. 1, in C, Op. 21
Brahms: Symphony No. 4
Haydn: Symphony No. 103, "Drum Roll"
Symphony No. 104, "London"
Schumann: Symphony No. 1, "Spring"

In album,
"Charles Munch Conducts French Music"
Ravel: Rapsodie Espagnole and La Valse
Saint-Saens: La Princesse Jaune Overture
Berlioz: Beatrice and Benedict Overture
Lalo: Le Roi D'Ys Overture

All on "45" and Long Play

HEAR THEM TODAY AT THE

Tanglewood Music Store

RCA VICTOR RECORDS

origins, did not favor the young man (he was then fifteen). Lalande, discouraged, is said to have broken his violin. At least he gave it up, devoted himself to the organ and became organist of four churches of Paris. Again he presented himself to the French king, this time as organist, but again Lully, although commending his talents, dismissed him from consideration as "too young." The Maréchal de Noailles became interested in the youth and engaged him as teacher for his daughters. As the next step he found himself in charge of the musical education of the princesses who were to become the Duchesses of Orléans. Now Louis XIV befriended Lalande, gave him comfortable quarters and made him *"Surintendent de la chapelle."* In 1684 the king encouraged his marriage with Anne Rebel, *"cantatrice"* in his chapel. Two daughters of this marriage became singers of talent but were both taken by the small pox in 1711. The Dauphin succumbed to the same disease in the very same year and Louis summoned Lalande and said, "You have lost two daughters of great talent; I have lost Monseigneur," and he added, "one must submit."

After forty-two years of service, Lalande went into semi-retirement and was remembered by the regent of the young Louis XV with a handsome pension. Lalande composed sixty motets for chorus and orchestra for the chapel at Versailles which were duly published by the king. He is believed to have composed operas anonymously. He did acknowledge music to Moliere's *Mélicerte* as well as several ballets.

Fourth Program

Symphony in E-flat Major (K. 543)

By Wolfgang Amadeus Mozart

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Certain great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer — the lovely E-flat, the impassioned G minor, and the serene "Jupiter" (June 26, July 25 and August 10, 1788). We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or performance in view, to take these three rarefied flights into a new brilliance of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (far from negligible) symphonies which preceded?

Speculation on such mysteries as these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan,* Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreaming with no other end than his own inner satisfaction. He had no other choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers — arias, terzets, piano sonatas "for beginners," a march — various pieces written by order of a patron, or to favor some singer or player.

Symphony in G Minor (K. 550)

By Wolfgang Amadeus Mozart

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

The G minor Symphony is cast as plainly as any symphony of Mozart in a pervasive mood and style. It is a strongly incisive music which attains its strength by deftness and concentration instead of by massive means. The special coloring of the G minor Symphony is illustrated by Mendelssohn's retort to a declaration of Liszt that the pianoforte could produce the essential effects of an orchestral score. "Well," said Mendelssohn, "if he can play the beginning of Mozart's G minor Symphony as it sounds in the orchestra, I will believe him." (The Symphony begins with a delicate *piano* in the string quartet the lightly singing violins supported by darkly shaded chords of the divided violas.)

The opening theme shows at once the semi-tone falling to the dominant which for generations seems

Boston Music Co.

NEW ENGLAND'S FINEST AND MOST COMPLETE
Music House

SHEET MUSIC · RECORDS · ALBUMS

Literature and Study Books — Instruments
Excellent stock of small scores — Musical Gifts

We Mail Everywhere

116 BOYLSTON STREET · BOSTON 16

to have been the composers' convention for plaintive sadness (Schubert's "Tragic Symphony" offers such a case.) The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are keynotes of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval; in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development, introduced by two short, arbitrary chords which establish the remote key of F-sharp minor, moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fencer who commands the situation by an imperceptible subtlety, whose feints and thrusts the eye can scarcely follow. After pages of intensity, the music subsides softly to the last chord of its Coda.

The Andante states its theme, as did the first movement, in the strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times, Wagner comparing the gently descending figures in thirty-second notes to "the tender murmuring of angels' voices." Writers on Mozart have found harshness and tension in the Minuet — all agree that the Trio, in the major tonality, has no single shadow in its gentle and luminous measures. The Finale has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the hearer swiftly through a long succession of minor tonalties. The development of the movement (which is in sonata form) reaches a high point of fugal interweaving, the impetus carrying to the very end.

MERRYWOOD *at* LENOX

A unique summer's experience in Music and the Arts for Girls — 6 to 16 years — Boarding and Day Pupils. Merrywood has its own children's theatre for training in the Drama and in the Dance. Swimming, Canoeing and Riding under expert instruction.

Valerie Deucher, *Director*

Lenox, Mass., Old Stockbridge Road (Tel. Lenox 79)

"AN EYE FOR MUSIC"

by Martha Burnham Humphrey

Delightful action sketches and human interest stories of *Serge Koussevitzky* in his last decade with Boston Symphony. Also sketches and stories of Munch, Bernstein, Carvalho, Stokowski, Mitropoulos and many other conductors and players.

On sale at the Tanglewood Music Store — $3.50

Symphony in C Major, "Jupiter," K. No. 551

By Wolfgang Amadeus Mozart

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

The first movement is more than Jovian — it is an extraordinary combination of various elements, conditioning each other in a serene over-all equilibrium, with a development prodigious for its time, with a renewing freshness of invention which deserves the word godlike. The four opening bars at once disclose two of these elements: a strong martial rhythm from the orchestra, answered by a gentle, persuasive phrase from the strings. The martial beat becomes without preamble (there is no preamble in the direct progression of this movement) a full, striding march rhythm. Its character is indisputable — there is no mistaking the military Mozart (compare the snare drum triplets of *"Non più andrai"* in *"Figaro,"* to the triplet figure here suggesting the drum-beat). Yet it need not be pointed out that this military buoyancy, enforcing the other elements, never overbears them. An emphatic cadence in the dominant brings in the second subject proper, which opens gently in the violins, but suddenly (and quite naturally) turns into a lively and tripping tune right out of *opera buffa.** Whereupon, from these ingredients martial, tender, and gay, Mozart proceeds with his development through close upon a hundred bars. He begins it with his *buffa* theme, which he is presently to dissect and put to surprisingly dignified uses. He alternates and combines his various elements into a discourse unified in mood, a mood which Saint-Foix aptly describes as "joyous steadfastness." He is sly and vagrant, but adroit in tonality, resourceful in adding relevant detail. In his restatement (which opens in C minor), he chooses to be fairly literal — in his conclusion, brief.

There is a sense of tragedy in the Andante cantabile. When the first phrase (from the muted violins) is followed by a loud defiant chord, one is reminded, as elsewhere, of the *"Eroica."* A second phrase, where ornate thirty-second notes increase the emotional expressiveness, has the gradual subsidence which with Mozart often signifies lamentation. Sforzando chords in the winds over halting triplets increase the tension. This thesis is developed, there is a fresh treatment of the opening subject matter, bringing the climax of the movement. The coda is magnificent.

The sudden alteration of forcefulness and gentleness, now established as characteristic of the symphony, persists in the minuet. It is almost a regular eight-measure alternation, especially prominent in the trio. It has been remarked that the dotted half

* This air had been provided by Mozart, intact, in the spring previous, for an opera by Albertarelli.

HAYDN

Fifth Program

Saturday Evening, July 19, at 8:15

MOZART . . . . . Litaniae de venerabile altaris sacramento (K. 125)

Kyrie — Panis vivus — Verbum caro factum — Hostia sancta — Tremendum
Panis omnipotentia — Viaticum — Dignus — Agnus dei
(Berkshire Festival Chorus, HUGH ROSS conducting)

MOZART . . . . Concerto in C major for Pianoforte and Orchestra (K. 467)

I Allegro maestoso — II Andante — III Allegro vivace assai

Soloist . . . LUKAS FOSS

INTERMISSION

SCHUBERT . . . . . Mass No. 2, in G major

Kyrie eleison — Credo — Benedictus
Gloria in excelsis — Sanctus — Agnus Dei

(Berkshire Festival Chorus)

Sixth Program

Sunday Afternoon, July 20, at 3:00

HAYDN . . . . . Symphony in E-Flat, No. 99

I Adagio: Vivace assai — III Menuetto (Allegretto)
II Adagio — IV Vivace

HAYDN . . . . . Symphony in D major, No. 86

I Adagio: Allegro spiritoso — III Menuetto
II Capriccio: Largo — IV Finale

INTERMISSION

SCHUBERT . . . . . Mass No. 2, in G major

Kyrie eleison — Credo — Benedictus
Gloria in excelsis — Sanctus — Agnus Dei

(Berkshire Festival Chorus)

BALDWIN PIANO • RCA VICTOR RECORDS

notes which open the second part of the trio are a foreshadowing of the motto subject of the finale, immediately to follow (resemblances of this sort should be looked upon as the instinctive outcome of the artist's singleness of purpose rather than as deliberately planned).

The final movement is Mozart's supreme achievement in making his skill in the handling of counterpoint so smooth-flowing and natural, so apparently simple, that the layman may make himself comfortably at home with its surface charm while the student examines the various permutations and inversions of the five themes. The movement is in sonata form with a *fugato* development and extended coda. Saint-Foix has this to say about the form: "This preponderating use of *fugato* in a symphonic finale was not unprecedented. The Austrian instrumental school has examples to offer that have become known only recently: probably under the influence of the old contrapuntist Fux, whose not inconsiderable reaction is felt up to the time of Beethoven, such masters as Georg Mathias Monn, Dittersdorf, Michael Haydn (a first hand exemplar for Mozart) practised the *fugato* finale form in their symphonies, without, of course, even remotely approaching the effect that Mozart here obtained. What is worthy of note here is the co-existence of the scholastic element in a quartet or symphony finale side by side with other themes of a less severe nature, even popular or trifling; the best example of this *genre* is the finale of the first of the six quartets dedicated to Joseph Haydn. Nevertheless here the quality of the themes does not present such an alloy, and their combination does not offer so striking a contrast: the general bearing of the symphony, which, one feels, Mozart has thoroughly understood, does not allow of such license in the choice of material. And that the very diverse and individual themes forming the substance of the present finale should cohere into such admirable unity is not the least astonishing merit of this gigantic musical peroration."

Friday, August 1

SPECIAL EVENT

Watch for Special Announcement

"TANGLEWOOD ON PARADE"

PUBLIC REHEARSALS

The Saturday morning rehearsals of the Boston Symphony Orchestra for the final three weeks of the Festival will be open to the public at a nominal charge, the receipts to benefit the Pension Fund of the Boston Symphony musicians.

ADMISSION $1 EACH

July 26, August 2 and August 9 at 10 A.M.

Fifth Program

Litaniae de Venerabile Altaris, K. 125

By Wolfgang Amadeus Mozart

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Mozart at Salzburg, aged sixteen wrote this, the second of his four "Litanies," having even from the age of ten composed various short masses, Kyries and other religious works of modest design. All of Mozart's music for the church had its twofold style: the ritual tradition to which the boy was much drawn, being an eager contrapuntist, and the lay instrumental and vocal manner, which even from his childhood became part of his nature. Churchly critics in the next century sometimes shook their heads over the operatic flavor which his religious texts often took. Others, more discerning, have remarked that Mozart, setting a *Miserere* or an *Agnus Dei* with a full sense of the feeling those words implied, was in effect far more deeply religious than various composers of a duller breed who wrote innumerable services with scrupulous observance of the least rubrical point.

This Litany for the "Sacrament of the Holy Altar" seems unconcerned with traditional expectations. Wyzewa and Saint Foix have remarked that Wolfgang here followed the model of his father Leopold rather than the more inspired Litaniae of his colleague at Salzburg, Michael Haydn, which were probably written later. They have found, and Alfred Einstein has agreed with them, that this Litany is the work of a young man much pre-occupied with the instrumental forms which he had been closely studying on his recent first visit to Italy. This work, wrote Einstein, could without much difficulty be transformed into a concerto, the ornate *Miserere* of the tenor serving as a cadenza.

Pianoforte Concerto in C Major, K. 467

By Wolfgang Amadeus Mozart

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Mozart dated the score of this concerto March 9, 1785, and first performed it at a concert in Vienna on March 12.

The first movement (allegro maestoso, common time) of this Concerto in C major begins with a long exposition by the orchestra alone, after which the soloist enters with a fresh theme. The piano part is at first delicate and insinuating, but as it comes to the fore with elaborate passages, the orchestra subsides into a lightly supporting rôle. Cadenzas are indicated (but not written out) in the first and last movements. The Finale (allegro vivace assai, 2-4, C major) is music of verve and spirit — even dar-

ing. Between them comes an affecting andante in F major. Here the trumpets and drums, which contribute much to the brilliance of the first and last movements, are properly silent. The whimsical melody is at first whispered by the muted strings and then taken up by the piano; it is set to the murmured chords of a 12-8 rhythm. Jahn chooses this andante to illustrate his observation that Mozart evolved in the piano concertos a new art of matching a rich and delicate orchestral coloring with the rather tenuous sonority of the solo instruments of his time in such a way as to enhance both. "The delivery by the orchestra of the melody in sustained chords," writes Jahn, "supports, as it were, the tendrils thrown out by the pianoforte, and gives a firm basis for figures and passages containing bold harmonic successions. But while it thus seems subservient to the solo instrument, the intensive strength and the tender fragrance of its sound effects are made to form an admirable contrast to the light and brilliant versatility, the sharpness, and clearness of the pianoforte. It seems scarcely necessary to illustrate by an example the universal characteristics of the species, but I may instance the wonderfully fine andante of the Concerto in C major (K. 467). Here the orchestral part is rich in striking harmonic detail, and in fine and original sound effects, which so completely enchant and satisfy the ear as scarcely to allow of a climax. In contrast to this we have a surprisingly simple pianoforte part, displaying the distinctive properties of the instrument without effort or difficulty, and hovering, as it were, like a higher spiritual element over the orchestral accompaniment, with which it is nevertheless inseparably connected. Even Beethoven (who made a profound study of Mozart's pianoforte concertos) cannot be said to have surpassed him in this combination from within of different instrumental forces. The superiority of his great pianoforte concertos rests upon other grounds.

J. H. Johnson's Sons, Inc.
Plumbing Contractors
Lenox, Massachusetts *Phone* 12W

WILLIAM T. LAHART
Electrical Contractor
•
SHOP
Church Street, Lenox . . . . . *Phone* 146W
•
HOME
School Street, Lenox . . . . . *Phone* 146R

SERVICES

For Cool Refreshment . . .
For Rich Flavor . . .
It's Hoods
ICE CREAM
◆
SMOOTH and DELICIOUS

Lenox Package Store
RICHARD E. WHALEN, Prop.
We are Exclusive Distributors of
RARE JACK DANIELS
Beer : Ales : Legal Beverages
★
CHURCH STREET • LENOX, MASS.
Phone Lenox 57

Carr Hardware Co.
Plumbing Supplies, Paints, Electrical and Household Supplies, Lighting Fixtures
413-415 North Street, Pittsfield *Phone* 2-1581

BERKSHIRE ESTATES
REASONABLY PRICED
Ruth M. Furniss Stockbridge, Mass.

Lenox National Bank
GENERAL BANKING SERVICE
TRAVELLERS CHEQUES • SAFE DEPOSIT BOXES

WALTER LAHART
Plumbing and Heating Contractor
SHOP — Housatonic Street, Lenox *Phone* 397W
HOME — St. Ann's Lane, Lenox *Phone* 397R

Delightful Places To Stay, Lunch, or Dine

AVALOCH • A Country Inn

You will enjoy afternoon or after concert snacks on the terrace at the Avaloch Hillhouse. Just turn left as you come out the Tanglewood West Gate. Take the right hand road at the fork, and it is second driveway on the right. At most a five minute walk.

☆ *Fine American Plan Accommodations*
☆ *The Avaloch Meetings Saturday at 11:00 A.M.*

Chef Karl's

BREAKFAST • LUNCH • DINNER

Cuisine Par Excellence

Guest Rooms

Center of Lenox, Route 7-20 Telephone 8570

You will enjoy a visit to the

Old Coach Grille

at the CURTIS HOTEL *in Lenox Village*

•

Breakfast • Lunch • Dinner

Your favorite cocktail served in the garden or Cocktail Lounge

On Route 7 and 20 Tel. Lenox 16

A Symphony in F

A resort with an F major for fun, fine food, and fabulous location. Tennis, golf, riding, swimming and dancing. Open until November. Transient meals served. Sunday buffet supper from 5:30 to 6:30.

Recommended by Duncan Hines

Lunch $1.75 Dinner $2.25

EASTOVER - - - - lenox, massachusetts

HAWTHORNE HILL

Adjacent to Tanglewood

Within a five-minute walk to Tanglewood. Small inn and annex accommodating thirty people. American plan only.

LORNA and KENNETH SHELDON

West Street, Lenox Tel. 573

OPEN ALL YEAR

Mass in G Major, No. 2

By Franz Schubert

Born in Liechtental, near Vienna, January 31, 1797; died in Vienna, November 19, 1828

Schubert composed his second Mass in 1815, between March 2 and March 7. It was first performed in the same spring at the parish church of Liechtental.

Schubert wrote six Masses, besides other shorter works for church service, *Kyries, Stabat Maters* and *Salve Reginas.* The first of the Masses, in F major, was composed in 1813, the G major in 1815, and another in C major in the following year. A fragmentary Mass in A minor was composed in 1822; the A-flat major Mass between 1819 and 1822 and the great E-flat major Mass, a worthy product of Schubert's final year, in the summer of 1828 between the posthumous Symphony in C Major and the String Quintet in the same key.

"Though composed for a very limited orchestra," wrote Sir George Grove of the Mass in G major, "and not without tokens of hurry, it is a masterpiece." That this Mass was modest in requirements and written in the space of six days is no reflection on the abilities or seriousness of the eighteen-year-old Schubert. His first Mass (in F major) of the previous year (also written for the church of Liechtental) had moments of power and grandeur, with drums and brass. He had plunged deeply into opera, and in *Fernando* especially, he had shown dramatic incisiveness. In this Mass he evidently chose to write a quiet, contemplative music for voices, lightly accompanied. It was a *Land-Messe,* described by Schubert's friend, Franz Doppler, and intended for the use of the composer's young friends of the choir in the Pfarrkirche of Liechtental. He composed readily and swiftly, because at this time his pen neither faltered nor ceased. Choral music, chamber music, theatre music poured forth in this year. Of songs alone, 149 are attributable to 1815, the *Erlkönig* and *Heidenröslein* among them.

The *Kyrie* of the G major Mass is straightforward, the *Christe eleison* introduced by the soprano solo. The *Gloria* (Allegro maestoso) has a brilliant accompaniment and a forceful setting. Again the part for soprano is combined with simple choral writing. The *Credo* begins softly, over a staccato but flowing bass. With the *Crucifixus,* the music attains power, but subsides to pianissimo at *in Spiritum sanctum.* The *Sanctus* is appropriately solemn, the *Osanna* a fugato, brief but in contrast to the music which has been chordal up to this point. In the *Benedictus,* an expressive andante grazioso, the soprano, tenor and bass solos enter in canon, the chorus returning in the *Osanna.* In the *Agnus Dei* (lento) the soprano, and briefly the bass, alternate with gentle phrases from the choir.

You can't drink "whiskey words"

No outpouring of fine sounding words can prove a whiskey to be fine tasting. The real proof comes when you pour out a drink and actually *try* it.

Then Melrose Rare shows its excellence—not in words, but in *taste*. The taste that comes only from the experienced blending of fine 6 year old whiskies and choice grain neutral spirits.

Of this same high quality are Melrose Gin—a London Dry Gin that's *really* dry—made from 100% American grain neutral spirits; 90 proof.

. . . and Melrose 8 Year Old Straight Bourbon Whiskey—every drop carefully aged for 8 long years; 90 proof. Try one today—get to know the quality that has been a Melrose tradition since 1885.

MELROSE

RARE

"Pay a little more

Drink a little less,

Treat yourself

to the very best."

BLENDED WHISKEY, 60% GRAIN NEUTRAL SPIRITS, 90 PROOF. STRAIGHT BOURBON WHISKEY, 90 PROOF. GIN, DISTILLED FROM 100% GRAIN NEUTRAL SPIRITS. MELROSE DISTILLERS, INC., N. Y., N. Y.

Delightful Places To Stay, Lunch, or Dine

Beautiful Blantyre

Cocktails - Dinner Dancing.....Wed., Fri., Sat. evenings
Surprise Dance-Buffet.....Sat. evening — 6-12
Gay Buffets.....Concert evenings
Grilled Specialties.....every evening after 9

Guest Accommodations

LENOX - Route 20 Telephone Lenox 475

The Famous Buffet Lunch at MUSIC INN
on the open air dining terrace—1 to 2 p.m.—$2.50
Dinner (Reservation please)—6:30 to 7:30 p.m.—$3.25
"Music in Art"—Exhibition of sculpture, paintings and drawings—July 1 to September 3
"The Store at Music Inn" opens in July. Should you like to be on our mailing list, write for our Berkshire Almanac and Store Catalogue.
Music Inn, Lenox 8, Mass. Lenox 695

Pontoosuc Lodge
Delicious Meals
Viennese Pastries *Finest Liquors*
By Reservation Tel. 2-7148
5 miles North of Pittsfield

Sheffield Inn
SHEFFIELD, MASSACHUSETTS ON ROUTE No. 7
An Inn for Discriminating People
STUART M. BEARD, 2ND, *Owner and Mgr.*

Sun-Inside
Prop. Fred and Lucie Lancôme
Monterey, Rte. 23 • Tel.: Gr. Barrington 1148M3
WHERE FOOD HAS THE FRENCH FLAVOR OF DEEP CONTENTMENT
Luncheon Dinner

WENDOVER DAIRY BAR
JACK SWICKER
Fountain and Luncheonette Service
Complete Line of Quality Dairy Products
Church Street, Lenox LENOX 487-R

WHITE TREE INN
41 WENDELL AVENUE, PITTSFIELD
(formerly the Coffee Shop)
BREAKFAST — LUNCH — DINNER
Open 8 A.M. to 8 P.M.

Sixth Program

SYMPHONY IN E-FLAT MAJOR, NO. 99 (NO. 10 OF THE LONDON SERIES)

By JOSEPH HAYDN

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

This symphony was the tenth of the series of twelve which Haydn composed for performance in London for the concerts of Johann Peter Salomon.

As almost without exception in his London symphonies, Haydn opens this one with a reflective and free adagio, no pompous or ceremonial portal, but tender and mysterious, foreshadowing Beethoven. The principal difference, in this case, is that instead of leading the hearer by a subtle transition into the main body of the movement, Haydn dismisses the introductory mood with not so much as a gesture, as he breaks into the sprightly theme of his vivace assai. The second theme is for violins and clarinet, an instrument which takes its place in these later symphonies. The development progresses through chameleon-like modulations with a wit and daring which almost equals the whimsical fancy and legerdemain of the finale. The adagio, in G major, opens with a theme for the first violins, cantabile, which is ornamented with passages in the wood winds, the flutes predominating. The second theme is inseparable from the elaboration of sixteenth notes upon which its sustained songfulness subsists. This is a slow movement of lyric intensity with aspects of nineteenth-century romanticism, and there is a passage in stormy triplets which again almost makes one exclaim "Beethoven!" There is a lusty minuet, allegretto, based upon a simple descending chord of E-flat. In the trio the oboe, cantabile, is combined with the strings. The final rondo, vivace, brings a more independent and distinct use of the various wood wind voices. There is the characteristic pause of suspense upon the main theme, slowed to adagio and played by the first violins, before the coda.

THE YELLOW ASTER
PITTSFIELD-LENOX ROAD PITTSFIELD, MASS.
Luncheon • *Cocktail Lounge* • *Dinner*
12.00 to 2.00 Sundays 12.30 to 7.45 5.30 to 9.00
Closed Mondays
MRS. A. CASSANI, *Owner and Manager*

VISIT THE TANGLEWOOD MUSIC STORE

SYMPHONY IN D MAJOR, NO. 86

By JOSEPH HAYDN

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

Composed for Paris as the fifth in a series of six between the years 1784 and 1789; this symphony was presumably performed for the first time at the *Concert de la Loge Olympique,* in 1789.

The introduction to this symphony rises, in the course of its twenty-one bars, to a fortissimo climax of unusual melodic intensity. The lingering dominant at last releases the spritely principal theme, allegro spiritoso, carried by the violins, with a punctuation of loud resilient chords from the orchestra. The second theme is no more than a recurring melodic foil and undergoes no development. The slow movement, a largo from which the trumpets and timpani are omitted, has been labeled by the composer "capriccio." The word does not here involve formal looseness, but a constant return to the single main theme with its pointed opening of the common arpeggio in G major. Yet each recurrence engenders new thoughts — a rare exhibition of the inexhaustible fertility of the master. The freedom of fantasy implied in the title may be found in these momentary excursions and in some sudden and daring modulations. The minuet, allegretto, sets a flowing trio in pleasing contrast to a lively first part. The sparkling staccato theme of the finale is carried through the formal prescription of the sonata form.

"How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears."

MERCHANT OF VENICE—5, 1, 60.

CLARENCE DOHONEY, REALTOR
75 Main St., Lee, Mass., Tel. 376-W

C. T. Brigham Co.

Since 1902

The Original Paper Jobber of Western Mass.
Paper Supplies and General Merchandise

PITTSFIELD Phone 2-5540

Friday, August 1

TANGLEWOOD ON PARADE

Celebrating the 10th Anniversary
Session of the Berkshire Music Center

Special Alumni Features

Watch for announcements!

RENSSELAER POLYTECHNIC
INSTITUTE FIELD HOUSE

THE MUSICAL AND CULTURAL CENTER
of the Capitol District
WILL OFFER A SERIES OF
Concerts and Cultural Attractions
On the
FIELD HOUSE CONCERT STAGE
During the 1952–53 Season

OCT. 21 — NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA
Dimitri Mitropoulos, *Conductor*

NOV. 18 — DON JUAN IN HELL
Charles Boyer, Charles Laughton
Cedric Hardwicke, Agnes Moorehead

NOV. 23 — DANISH STATE SYMPHONY ORCHESTRA
Thomas Jensen, *Conductor*

JAN. 20 — BOSTON POPS TOUR ORCHESTRA
Arthur Fiedler, *Conductor*

FEB. 11 — GERSHWIN CONCERT ORCHESTRA
Lorin Maazel, *Conductor;* Sanroma, *Pianist*
Theodore Uppman, *Baritone;* Carolyn Long, *Soprano*

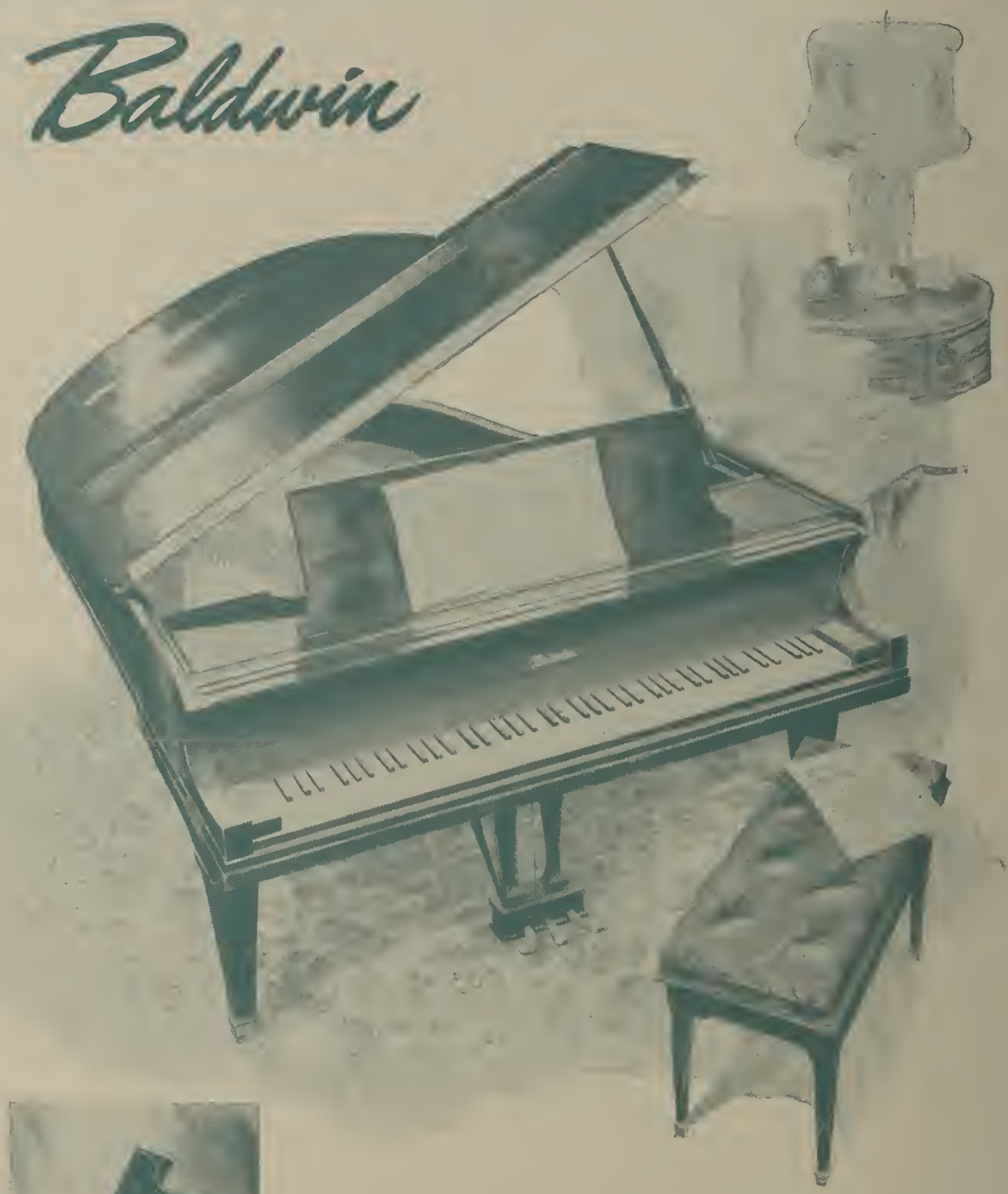
MARCH — TO BE ANNOUNCED

Program and Information on
CONCERT SERIES TICKETS
(including New Grandstand Chairs)
is now available

For Choice Seats and Program
Write
H. L. GARREN, *Managing Director*
RPI FIELD HOUSE, TROY, NEW YORK

Telephone Troy, AShley 4-0900

In the finest homes . . . on the concert stage it's *Baldwin*



Baldwin . . . personal choice of Charles Munch, Leonard Bernstein, Pierre Monteux.

The Baldwin is a pre-eminent piano of the concert world—yet it is essentially a piano for the home. That is why in homes where quality and enduring beauty are the measure of value you will find the Baldwin.

A Baldwin in your home, exquisite in its superb craftsmanship, will give you that rare pride, that lasting pleasure realized only through ownership of the finest.

Baldwin Grand and Baldwin-built Acrosonic and Hamilton Pianos, used exclusively at the Berkshire Music Festival and Music Center, are sold in all principal cities.

Baldwin

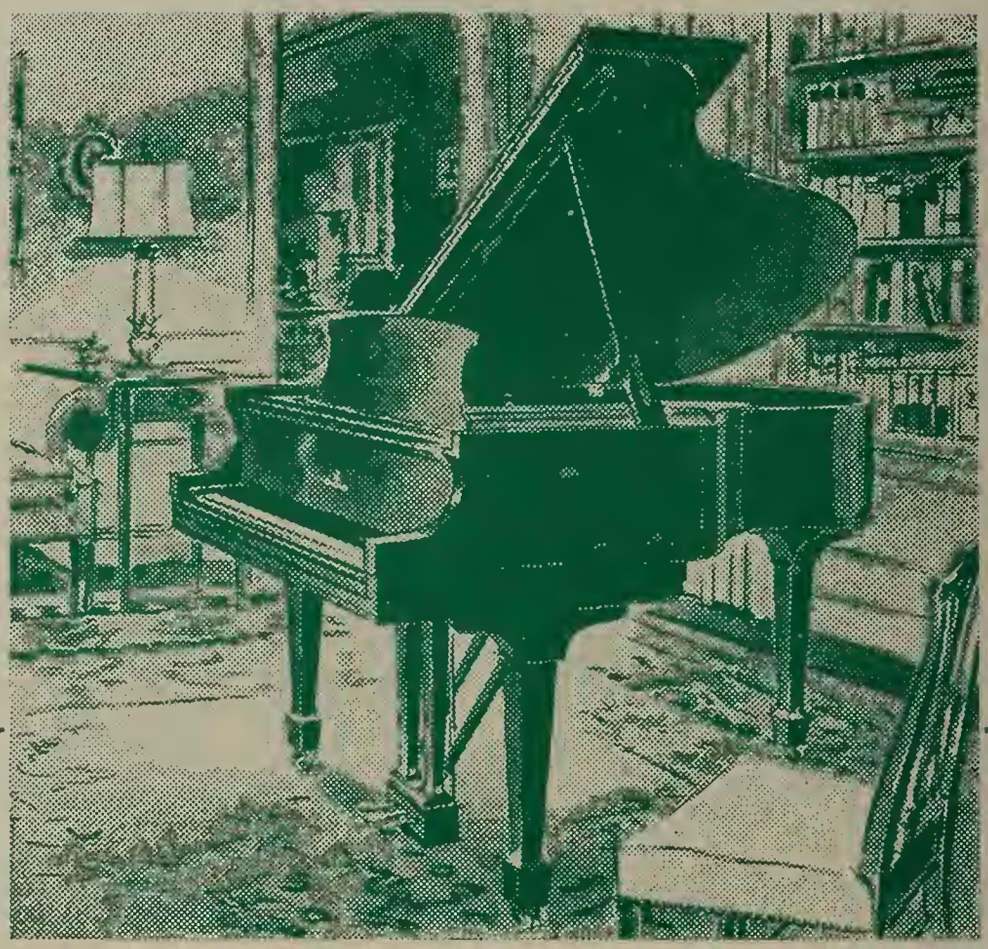
BERKSHIRE

Boston Symphony Orchestra

FESTIVAL

TANGLEWOOD

In Massachusetts
and New Hampshire
new Steinway Pianos
are sold ONLY by
M. STEINERT & SONS



STEINWAY . . .

the Enduring Choice

A century of leadership is significant of the unfailing QUALITY of the Steinway Piano. Since 1853 this superb instrument has been chosen by an overwhelming majority of musicians and concert artists—and by thousands of homes, large and small—as all that is finest in music. Many Steinway models, vertical or grand, invite your comparison, for beauty of tone, exacting craftsmanship and sustained stamina. No other piano is so worthy of your consideration.

M·Steinert & Sons 162 BOYLSTON STREET • BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD • WELLESLEY HILLS

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

Berkshire Festival, Season 1952

TANGLEWOOD, LENOX, MASSACHUSETTS

Music Shed

SERIES A

Concert Bulletin, with historical and descriptive notes by
JOHN N. BURK

COPYRIGHT, 1952, BY BOSTON SYMPHONY ORCHESTRA, INC.

Trustees of the Boston Symphony Orchestra, Inc.

HENRY B. CABOT, *President* JACOB J. KAPLAN, *Vice-President* RICHARD C. PAINE, *Treasurer*

PHILIP R. ALLEN THEODORE P. FERRIS FRANCIS W. HATCH MICHAEL T. KELLEHER RAYMOND S. WILKINS
JOHN NICHOLAS BROWN ALVAN T. FULLER M. A. DE WOLFE HOWE LEWIS PERRY OLIVER WOLCOTT
N. PENROSE HALLOWELL CHARLES D. JACKSON EDWARD A. TAFT

Tanglewood Advisory Committee

ALAN J. BLAU HENRY W. DWIGHT F. ANTHONY HANLON GEORGE E. MOLE WHITNEY S. STODDARD
LENGES BULL GEORGE W. EDMAN LAWRENCE K. MILLER JAMES T. OWENS ROBERT K. WHEELER

GEORGE E. JUDD, *Manager*

Assistant Managers: T. D. PERRY, JR. N. S. SHIRK

A Year-round Opera Season at Your Own Curtain Time

39 OPERAS

on

CETRA-SORIA RECORDS

RECORDED IN ITALY WITH GREAT ITALIAN ARTISTS

BELLINI
Norma

CILEA
Adriana Lecouvreur

CIMAROSA
Il Matrimonio Segreto

DONIZETTI
Il Campanello
La Figlia del Reggimento
Lucia di Lammermoor

FIORAVANTI
Le Cantatrici Villane

GIORDANO
Fedora

LEONCAVALLO
Pagliacci

MASCAGNI
L'Amico Fritz
Cavalleria Rusticana

MONTEMEZZI
L'Amore dei Tre Re

MOZART
Le Nozze di Figaro

PERGOLESI
La Serva Padrona

PONCHIELLI
La Giaconda
(highlights)

PUCCINI
La Fanciulla del West
Gianni Schicchi
Suor Angelica
Il Tabarro
Tosca
Turandat

ROSSINI
Il Barbiere di Siviglia
Cenerentola
William Tell

A. SCARLATTI
Il Trionfa dell' Onore

SPONTINI
La Vestale

STRAUSS
Elektra

VECCHI
L'Amfiparnaso

VERDI
Aida
La Battaglia di Legnano
Ernani
Falstaff
La Forza del Destino
Un Giorno di Regno
I Lombardi
Luisa Miller
Nabucco
Rigoletto
(arias and duets)
Simon Boccanegra
Il Travatore

ZANDONAI
Francesca da Rimini

OPERA RECITALS
by
Galliano Masini
Lina Pagliughi
Nicola Rassi-Lemeni
Cesare Siepi
Ebe Stignani
Itala Tajo
Pia Tassinari
Tagliavini and Tassinari
(in opera duets)

At All Good Record Shops
Write Us . . . We'll Tell You *Where*

CETRA-SORIA RECORDS
38 West 48th Street • New York 36, N. Y.

Symphoniana

THE EUROPEAN TOUR

The Boston Symphony Orchestra made its first visit to Europe for three weeks of concerts in May, playing under the auspices of the Congress for Cultural Freedom and invited (expenses assured) to represent America in the Congress's Festival of the Twentieth Century Arts in Paris. Charles Munch gave the opening concert in the historic Opera House in Paris on May 6, and Pierre Monteux conducted at the Théâtre des Champs Elysées on May 8, repeating Stravinsky's *Rite of Spring* which he had given its first performance in the same theatre 39 years before, then causing a riot which has become history.

The two conductors divided the concerts of the tour, Mr. Munch conducting in the Hague and Mr. Monteux in Amsterdam on May 10 and 11 respectively; Mr. Munch conducting in Brussels on May 12 and the two conductors alternating in Frankfort on May 13 and 14. The Orchestra visited Germany by invitation of the State Department (HICOG) and likewise gave a concert in Berlin on May 15 under Mr. Monteux's direction. Charles Munch brought his orchestra to Strasbourg (Alsace), the town of his birth, on May 17 and also conducted in Metz (Lorraine) on May 19. Mr. Monteux conducted at Lyon on May 20, Mr. Munch in Paris on May 21 (at the Champs Elysées). The two conductors divided honors for two concerts in Bordeaux May 24 and 25 and Mr. Munch completed the tour in London on May 26 in the new Royal Festival Hall. The tour was a succession of triumphs unparalleled by any visiting orchestra.

Exhibition

Photos, programs, posters, etc. gathered on the tour are now on exhibition in the Berkshire Museum in Pittsfield.

Summer exhibitions at the Museum include: Leonardo da Vinci Inventions, and paintings by Robin Ironside, John Piper and Leonid.

The Berkshire Museum Auxiliary will hold teas on the lawn each day except Sundays and Mondays through July and August.

"Tanglewood on Parade"

The present session of the Berkshire Music Center is its tenth. For the anniversary of the school at Tanglewood a special celebration is planned. "Tanglewood on Parade" will be given on Friday, August 1. The prodigious talent which the Berkshire Music Center can boast among its alumni will be called upon.

Chamber Concerts in Tanglewood

The Elizabeth Coolidge Foundation in the Library of Congress announce four concerts in the Theatre at Tanglewood on Wednesday Evenings July 9, 16, 23, 30. The concerts are open by invitation to members of the Society of Friends of the Berkshire Music Center.

South Mountain Concerts

A series of six free chamber concerts will be given by the South Mountain Association through the remainder of the season. The Juilliard Quartet will play on Saturday afternoon, July 26 at 4 P.M. There will be concerts on Sunday afternoons August 17, 24, 31 and September 7 at the same hour.

Our Neighbors in the Arts

Recommended to visitors: The Berkshire Museum, The Stockbridge Playhouse, Jacob's Pillow Dance Festival, The Berkshire Garden Center, The Pleasant Valley Wild Flower and Bird Sanctuary, Ture Bengtz exhibit at the Lenox School. A rare collection of silver is being shown at the Art Gallery of Williams College.

Seventh Program

Thursday Evening, July 24, at 8:15

BEETHOVEN . . . . . Symphony No. 3, in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

INTERMISSION

BRAHMS . . . . . Symphony No. 1, in C minor, *Op.* 68

I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo, ma con brio

CRANE
MUSEUM

historical exhibits of
fine papermaking
since 1801
open 2 to 5 p.m.
monday through friday
june=september
Dalton, Massachusetts

•

Five miles east of Pittsfield
on route no. 9

Program Notes

Seventh Program

Symphony No. 3, in E-flat, "Eroica," Op. 55

By Ludwig van Beethoven

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony which, as it stood, would have been quite incongruous to his every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat

For your summer listening pleasure great music by great artists

Beethoven: Coriolon Overture in C Minor, Op. 62; Egmont Overture, Op. 84. The Philadelphia Orchestra, Eugene Ormandy. Conductor. AAL 15

Beethoven: Symphony No. 3 in E-flot Major, Op. 55 ("Eroica"). Bruno Walter conducting the Philharmonic-Symphony Orchestra of New York. ML 4228

Beethoven: Symphony No. 8 in F Mojor, Op. 93. Bruno Walter conducting the Philharmonic-Symphony Orchestra of New York. ML 2001

Berlioz: Requiem. Emile Passani Choir and Orchestra conducted by Jean Fournet. Set SL-159

Bernstein: Symphony No. 2 for Piano and Orchestro (The Age of Anxiety). Leonard Bernstein conducting the Philharmonic-Symphony Orchestra of New York, Lukas Foss, Piano. ML 4325

Bizet: Symphony in C Mojor. Artur Rodzinski conducting the Philharmonic-Symphony Orchestra of New York. ML 2051

Brohms: Symphony No. 1 in C Minor, Op. 68. The Philadelphia Orchestra, Eugene Ormandy, Conductor. ML 4477

Copland: El Salón México . Milhoud: La Creation du Monde. Leonard Bernstein conducting the Columbia Symphony Orchestra. ML 2203

Debussy: Ibério. The Philadelphia Orchestra, Eugene Ormandy, Conductor · **Debussy: La Mer.** Philharmonic-Symphony Orchestra of New York, Dimitri Mitropoulos, Conductor. ML 4434

d'Indy: Symphony On A French Mountain Air for Orchestra and Piano, Op. 25. Robert Casadesus, Piano, with Charles Munch conducting the Philharmonic-Symphony Orchestra of New York

Fronck: Symphonic Voriotions. Robert Casadesus, Piano, and The Philharmonic Orchestra conducted by George Weldon. ML 4298

Hindemith: Symphonic Metomorphosis on Themes of Corl Morio von Weber. The Cleveland Orchestra, George Szell, Conductor · Hindemith: **Noblissimo Visione.** The Philadelphia Orchestra, Eugene Ormandy, Conductor. ML 4177

Rovel: Dophnis et Chloé Suites Nos. 1 ond 2. Schönberg: Verklorte Nocht (Transfigured Night). The Philadelphia Orchestra, Eugene Ormandy, Conductor. ML 4316

Soint-Saëns: Symphony No. 3 in C Minor, Op. 78. Charles Munch conducting the Philharmonic-Symphony Orchestra of New York. ML 4120

Schubert: Symphony No. 7 in C Major. Bruno Walter conducting the Philharmonic-Symphony Orchestra of New York. ML 4093

Schumonn: Concerto in A Minor for Piono ond Orchestro, Op. 54. Rudolf Serkin, Piano, with The Philadelphia Orchestra, Eugene Ormandy, Conductor. ML 4041

Schumann: Symphony No. 1 in B-flot Mojor, Op. 38 ("Spring"). Erich Leinsdorf conducting The Cleveland Orchestra. ML 2131

Sibelius: Symphony No. 5 in E-flat Major, Op. 82. Artur Rodzinski conducting The Cleveland Orchestra. ML 4043

Strovinsky: Le Socre de Printemps. Igor Stravinsky conducting the Philharmonic-Symphony Orchestra of New York. ML 4092

Tchoikovsky: Symphony No. 4 in F Minor, Op. 36. The Philadelphia Orchestra, Eugene Ormandy, Conductor. ML 4050

COLUMBIA LP
***Masterworks* RECORDS**

Trade-Marks "Columbia," "Masterworks," LP Reg. U. S. Pat. Off. Marcas Registradas

The Berkshire Hills

OFFER many cultural attractions to make your visit a pleasant one during the Summer months.

You will find our region equally attractive in the Fall when the autumn foliage is at its best. Nature completes an incomparable transformation. Many of our inns and hotels offer substantial reductions in rates.

And for year-round good living, a place to live, work or play, hundreds of good people who were formerly seasonal visitors have chosen

THE BERKSHIRE HILLS

May we assist you in providing further details, our list of real estate agents, hotels, guest houses, and inns? Write:

THE BERKSHIRE HILLS CONFERENCE

COUNTY COURT HOUSE

PITTSFIELD 30, MASS.

against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The legato second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a fugato of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole

ORIGINAL BERKSHIRE HILLS

ANTIQUES SHOW

TOWN HALL • LENOX, MASS.

July 24th thru August 9th

(Closed Sundays)

DAILY from 11 A.M. *to* 10 P.M.

Management

BERKSHIRE HILLS ANTIQUES INC.

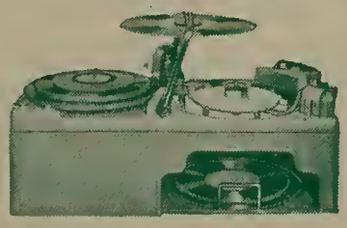
orchestra joins to drive the point home. But a tragic decrescendo and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another pianissimo coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking pianissimo, in the swiftest, most wondrous scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

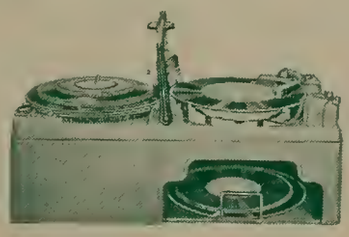
And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds. The variations disclose a fugato, and later a new theme, a sort of "second subject" in conventional marital rhythm but an inspiriting stroke of genius in itself. The fugato returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long poco andante. The theme at this tempo has a very different expressive beauty. The principal theme strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A presto brings a gleaming close.

Lincoln

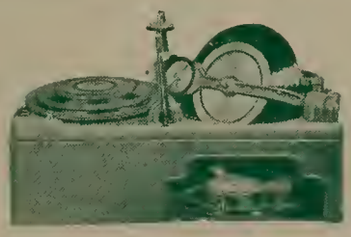
Automatic Turn-over Record-changer



Vacuum cup picks up the record.



Record is gently placed on turntable.



The Lincoln turns the record over for you.

THE FINEST RECORD-CHANGER SCIENCE HAS DISCOVERED

- Provides up to 21 hours of continuous music with full loading of 22 LP 33⅓ r.p.m. records...up to 3½ hours with 20 —45 or 78 r.p.m. records...*playing one side or both sides in proper sequence.*
- Soft rubber suction cups handle the records. No metal (except needle) touches the records.
- Stops automatically after last record.

Especially recommended for custom installations.

- Come in for a demonstration or write for free brochure.

SYMPHONIES, concerti and other works complete on one Long-Playing record, are played without interruption on the LINCOLN.

exclusively at

LIBERTY Music Shops

450 MADISON AVENUE • 795 MADISON AVENUE
975 MADISON AVENUE (HOTEL CARLYLE)
NEW YORK 22, N.Y.
228 EAST POST ROAD
WHITE PLAINS

Berkshire Playhouse

STOCKBRIDGE, MASSACHUSETTS

WILLIAM MILES, *Director*

Week of July 7th

"BLACK CHIFFON"

by LESLIE STORM

Week of July 14th

"THE SHOW OFF"

by GEORGE KELLY

Week of July 21st

"THE FLASHING STREAM"

by CHARLES MORGAN

Week of July 28th

"A MURDER IN THE FAMILY"

a new comedy by VICTOR WOLFSON

Week of August 4th

WALTER ABEL and MARGARET PHILLIPS in

"The Lady's Not For Burning"

by CHRISTOPHER FRY

Season continues through September 6th

Nightly (except Sunday) at 8:45
$3.00, $2.00, $1.30, tax incl.

Matinees Wednesday and Saturday at 2:30
$2.00 and $1.30, tax incl.

For reservations, write Box Office or
phone Stockbridge 460

SYMPHONY NO. 1, IN C MINOR, OP. 68

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Karlsruhe, Otto Dessoff conducting.

The known fact that Brahms made his first sketches for the symphony under the powerful impression of Beethoven's Ninth, which he had heard in Cologne for the first time in 1854, may have led his contemporaries to preconceive comparisons between the two. Walter Niemann, not without justice, finds a kinship between the First Symphony and Beethoven's Fifth through their common tonality of C minor, which, says Niemann, meant to Brahms, "hard, pitiless struggle, dæmonic, supernatural shapes, sinister defiance, steely energy, dramatic intensity of passion, darkly fantastic, grisly humor." He calls it "Brahms' Pathetic Symphony."

Instead of these not always helpful fantasies of earlier writers or a technical analysis of so familiar a subject, let us turn to the characteristic description by Lawrence Gilman, the musician who, when he touched upon the finer things in his art, could always be counted upon to impart his enthusiasm with apt imagery and quotation:

The momentous opening of the Symphony (the beginning of an introduction of thirty-seven measures, *Un poco sostenuto,* 6-8) is one of the great exordiums of music — a majestic upward sweep of the strings against a phrase in contrary motion for the wind, with the basses and timpani reiterating a somberly persistent C. The following Allegro is among the most powerful of Brahms' symphonic movements.

LITTLE CINEMA
Art Film Theatre
of the Berkshires
THE BERKSHIRE MUSEUM
Pittsfield

The Finest in Foreign and American Movies

Wednesdays thru Saturdays
7:00 and 9:00 P.M.
Sat. Matinees 3:00 P.M.

Cool and Comfortable

Friday, August 1

TANGLEWOOD ON PARADE

Celebrating the 10th Anniversary
Session of the Berkshire Music Center

Special Alumni Features

See Page 31

In the deeply probing slow movement we get the Brahms who is perhaps most to be treasured; the musical poet of long vistas and grave meditations. How richly individual in feeling and expression is the whole of this *Andante sostenuto!* No one but Brahms could have extracted the precise quality of emotion which issues from the simple and heartfelt theme for the strings, horns, and bassoon in the opening pages; and the lovely complement for the oboe is inimitable — a melodic invention of such enamouring beauty that it has lured an unchallengeably sober commentator into conferring upon it the attribute of "sublimity." Though perhaps "sublimity" — a shy bird, even on Olympus — is to be found not here, but elsewhere in this symphony.

The third movement (the *Poco allegretto e grazioso* which takes the place of the customary Scherzo) is beguiling in its own special loveliness; but the chief glory of the symphony is the Finale.

Here — if need be — is an appropriate resting-place for that diffident eagle among epithets, sublimity. Here there are space and air and light to tempt its wings. The wonderful C major song of the horn in the slow introduction of this movement (*Più Andante,* 4-4), heard through a vaporous tremolo of the muted strings above softly held trombone chords, persuaded William Foster Apthorp that the episode was suggested to Brahms by "the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland." This passage is inter-

PUBLIC REHEARSALS

The Saturday morning rehearsals of the Boston Symphony Orchestra for the final three weeks of the Festival will be open to the public at a nominal charge, the receipts to benefit the Pension Fund of the Boston Symphony musicians.

ADMISSION $1 EACH
July 26, August 2 and August 9 at 10 A.M.

Boston Music Co.

NEW ENGLAND'S FINEST AND MOST COMPLETE
Music House

SHEET MUSIC · RECORDS · ALBUMS

Literature and Study Books **Instruments**
Excellent stock of small scores **Musical Gifts**

We Mail Everywhere

116 BOYLSTON STREET · BOSTON 16

WILLIAM SCHUMAN *Composer and President of* JUILLIARD SCHOOL OF MUSIC
writes on this timely topic —

"THE IMPORTANCE OF RECORDING TO CONTEMPORARY MUSIC"

in the July issue of **THE REVIEW OF RECORDED MUSIC***

**A 32-page magazine containing reviews of current recordings, feature articles, musical crossword puzzles and record buyer's 3-speed listing of major releases.*

MUSICAL CROSSWORD PUZZLE Free subscriptions for 1 year to the first 10 contestants who correctly complete the musical crossword puzzle.

Copies of **THE REVIEW OF RECORDED MUSIC**
are available **FREE** at your local record dealer

If your local dealer does not carry THE REVIEW OF RECORDED MUSIC, write **THE REVIEW OF RECORDED MUSIC** **110 Greene St., New York 12, N. Y. enclosing $2 for 1 year subscription**

☆ **AVAILABLE AT THE TANGLEWOOD MUSIC STORE** ☆

DRAGON'S **F-2 Milk Bar & Restaurant**

Telephone Sheffield 114 . . Five Miles South of Great Barrington on Route 7

Jumbo Frog Legs . . . Soft Shell Crabs . . . Shad Roe *and* Bacon . . . Oysters . . . Shrimps . . . Scallops . . Fillet of Sole . . Roasts . . Steaks Italian Spaghetti . . Chow Mein . . Roast Turkey Corned Beef and Cabbage

All of the above and more on our menu every day.

Fountain Service

rupted by a foreshadowing of the majestic chorale-like phrase for the trombones and bassoons which later, when it returns at the climax of the movement, takes the breath with its startling grandeur. And then comes the chief theme of the Allegro — that spacious and heartening melody which sweeps us onward to the culminating moment in the Finale: the apocalyptic vision of the chorale in the coda, which may recall to some the exalted prophecy of Jean Paul: "There will come a time when it shall be light; and when man shall awaken from his lofty dreams, and find his dreams still there, and that nothing has gone save his sleep."

AVALOCH • A Country Inn

Presents

July 5 — Hans Kohn — The Challenge of Russia. • July 12 — Saul K. Padover — The American Global Counter-Offensive. • July 19 — M. F. Ashley Montagu — The Emergence of Non-White Peoples. • July 26 — Samuel Grafton — Voices of America. • August 2 — Max Lerner — America as a Civilization. • August 9 — Harold Taylor — American Values and Morals. • August 16 — Benjamin Fine — American Education and the Ideological Conflict. • August 23 — Norman Cousins — American Approaches to War and Peace. • August 30 — Margaret Mead — The American Character and the 21st Century.

On the grounds at Avaloch at 11:00 A.M. Admission, Single Lecture, $1.50 plus tax. Entire Series $8.00 plus tax.

We Do Not Advertise in *LIFE, S. E. P., COLLIERS,* or *ATLANTIC*

But We Do in This Program — *Why?*

BECAUSE: HERE YOU ARE IN TANGLEWOOD
HERE WE ARE IN STOCKBRIDGE
and We Would Like to Be *Your BERKSHIRE BANK*

THE HOUSATONIC NATIONAL BANK

Located Between THE TOWN OFFICE and THE RED LION INN

The First Bank in South Berkshire, Established 1825 Member F. D. I. C.

In the Heart of the Berkshires

☆

again welcomes old friends and new visitors to the Berkshires —

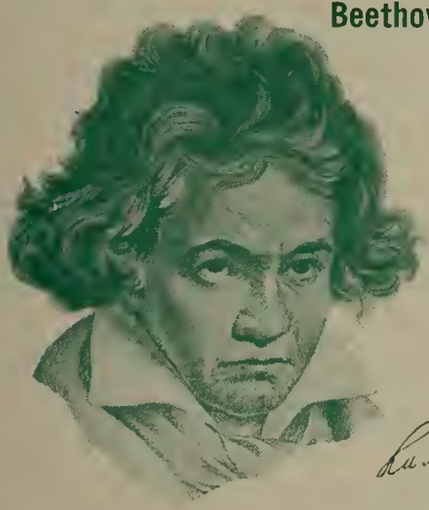
Pittsfield Headquarters for tickets to the Berkshire Festival, Stockbridge Playhouse, Jacob's Pillow and other surrounding attractions.

☆

IMPORTANT NOTES IN MUSIC

Allegro con brio

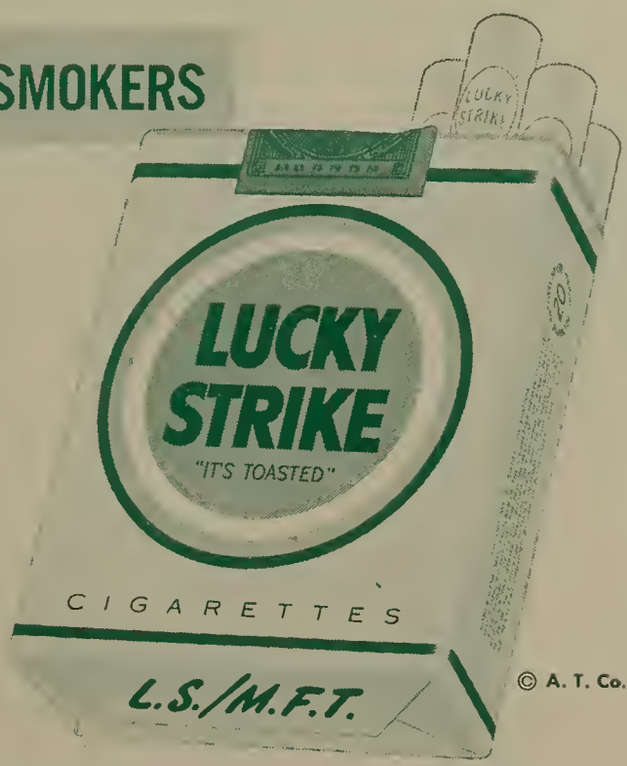
Beethoven—Symphony № 3 in E♭ Major, Op. 55—1st Movement



The Eroica Symphony opens with two majestic chords by the orchestra, after which the 'cellos announce the principal theme (illustrated above). It is one of the great statements in musical literature, easily recognized by the concert-goer—always a thrill to hear.

IMPORTANT NOTE TO SMOKERS

Just as Beethoven's Eroica was *created* to delight the music lover's ear, Luckies are *made* to please the smoker's taste. Light up a Lucky. Note how free Luckies are from "hot spots" that smoke hot, harsh and dry—and from those loose ends that spoil the taste. Remember, L.S./M.F.T.—Lucky Strike means *fine* tobacco in the cigarette that's *made better*—to *taste better*.



© A. T. Co.

SO-Be Happy-GO LUCKY!

LUCKIES TASTE BETTER!

PRODUCT OF *The American Tobacco Company* AMERICA'S LEADING MANUFACTURER OF CIGARETTES

WILLIAMSTOWN, MASS.

Dine at
Williams Inn

On the Campus
of Williams College

A short and beautiful drive
to the top of the Berkshires

★

Lobster served 8 Delicious Ways
Steak — Brook Trout — Guinea Hen
Cocktails of course
FOOD SERVED ALL DAY

Recommended by Gourmet and Duncan Hines

The first of 14 Treadway Inns located in
New England, New York and Florida

YALE
BARN

Presents

FINE FOOD
AND GROG

Open Every Day

ROUTE 44
BETWEEN
CANAAN & NORFOLK
CONNECTICUT

DANCING EVERY WEDNESDAY AND SATURDAY NIGHT

Pierre Monteux

Pierre Monteux was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe. He became conductor at the Metropolitan Opera House in 1917-18 and was the conductor of the Boston Symphony Orchestra 1919-1924. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux has conducted the Boston Symphony Orchestra as guest in the last two seasons in this country, and last May in Europe.

Eighth Program

Overture to "Il Matrimonio Segreto"

By Domenico Cimarosa

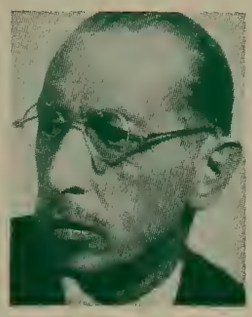
Born in Aversa, near Naples, December 17, 1749; died in Venice, January 11, 1801

Cimarosa was the mainstay of the *opera buffa* in Italy in the mid-eighteenth century. He followed Pergolesi, who died in 1736, and had only one formidable rival in the days of his great popularity: Giovanni Paisiello (1740-1816). *Il Matrimonio Segreto,* first performed in Vienna July 2, 1792, was destined to have long runs there and in Italy, and overshadow the successes of Paisiello. Just 22 days after this important date in Cimarosa's life, there was born in Pesaro the destined final great composer in the buffa tradition — Gioacchino Rossini.

Il Matrimonio Segreto * was based upon *The Clandestine Marriage* by George Colman and David Garrick, written in 1766. It was by far the composer's greatest success, performed repeatedly and widely in its day and it has persisted through the succeeding years when all his other music has long become a matter of history. When it was first performed in Vienna for Leopold II the Austrian monarch was so pleased that according to a story often repeated he treated the whole company to a midnight supper and commanded a second performance on the spot. Cimarosa had more favor and attention in Vienna than Mozart, who had died two months before the première of *Il Matrimonio Segreto* and whose *Cosi fan tutte* and *Die Zauberflöte* had been introduced in the same capital within a year.

Cimarosa came of parents in poor circumstances, grew up in Naples and had his first successes as an operatic composer in Naples and Rome. In 1787 he

* An old copy in manuscript possessed by this orchestra gives the title *"Lo Sponsolizio Segreto"*.



Eighth Program

Saturday Evening, July 26, at 8:15

PIERRE MONTEUX *Conducting*

CIMAROSA . . . . . Overture to "The Secret Marriage"

SCHUBERT . . . . . Symphony in C major, No. 7

I. Andante; Allegro ma non troppo

II. Andante con moto

III. Scherzo

IV. Finale

INTERMISSION

STRAVINSKY . . . . . "Le Sacre du Printemps" ("The Rite of Spring") Pictures of Pagan Russia

I. The Adoration of the Earth

Introduction — Harbingers of Spring — Dance of the Adolescents — Abduction — Spring Rounds — Games of the Rival Towns — The Procession of the Wise Men — The Adoration of the Earth (The Wise Man) — Dance of the Earth.

II. The Sacrifice

Introduction — Mysterious Circles of the Adolescents—Glorification of the Chosen One — Evocation of the Ancestors — The Sacrificial Dance of the Chosen One.

BALDWIN PIANO • RCA VICTOR RECORDS

Elm Court

Lenox, Massachusetts

Cordially Invites
You and Your Friends
To Visit Our
GREEN HOUSES AND GARDENS

AT THE
MANSION HOUSE
COCKTAILS – LUNCHEON – TEA
DINNER – ROOMS

Lenox 670

You don't have to take it with you

Wherever you go, stationery departments in fine stores can match your favorite Eaton Open Stock paper. For Eaton thoughtfully provides its Open Stock letter papers in slim compact boxes, the envelopes separately available. You buy what you want, when you want it, always sure of a perfect match. Economical — you waste nothing. Convenient — at fine stores, everywhere. And always correct.

Eaton's Fine Letter Papers
in Open Stock
made in the Berkshires · Pittsfield, Massachusetts

was called to St. Petersburg to be chamber-composer to Catherine II and from there he went to Vienna to become royal Kapellmeister, succeeding Salieri and becoming in a sense, and like Salieri, a rival to Mozart. In 1793 Cimarosa returned to Naples where *Il Matrimonio Segreto* made him the composer of the hour. His popularity in his own city came to an ignominious end when his republican enthusiasm led him to declare in favor of the invading Napoleon. He was imprisoned and banished from his native town, took his fate bitterly and died two years later.

Symphony in C Major, No. 7

By Franz Schubert

Born in Lichtenthal, Vienna, January 31, 1797; died in Vienna, November 19, 1828

Schubert wrote this posthumous symphony in 1828. What was probably its first performance was given at the Gewandhaus in Leipzig, March 21, 1839, Felix Mendelssohn conducting. When Schubert was twenty-one he had written, besides innumerable songs and three masses, six symphonies intended for performance at the Konvikt (The school of the Imperial Choir at Vienna), and for the "Amateur Society" which met at his father's house, and in which he was a violinist. These were for a small orchestra. Two more symphonies have come down to us from his later years*: the so-called "Unfinished" Symphony of 1822, and the great C major, written in the last year of his life. The "Unfinished" he presented to the Styrian Society at Gratz, the final symphony to the Society of Friends of Music in Vienna. Both scores lay among the papers of those two institutions entirely unnoticed and forgotten until years after his death. None of his symphonies were published while he lived; the two masterworks of his maturity were probably unknown even to his own circle, who at least had had some acquaintance with the first six, having played them or listened to their friends play them.

The posthumous C major, although last in order of composition, has been numbered seven in publication on account of the fact that it was unearthed by the zealous Robert Schumann in Vienna when Schubert had been dead ten years, and brought to light of performance by Mendelssohn in Leipzig, in 1839. The "Unfinished" Symphony was not discovered until 1865, thirty-seven years after the composer's death.

* He did make, in 1821, a complete outline of a symphony in E minor-E major with the notation and scoring only partly filled in. This symphony was performed in Vienna in the season 1934-1935 by Felix Weingartner. A "Gastein" Symphony, vaguely referred to in the correspondence, remains a legend, for no trace of it has been found. A recent recording of the Piano Duo in C, arranged for orchestra, is labelled as the "Gastein" Symphony. This could be called jumping at conclusions.

The "Unfinished" Symphony may be said to be the first which Schubert wrote entirely to the prompting of his free musical inclinations, and not to the constricted proportions of a group of half-skilled friends who could with difficulty muster a trumpeter or a set of kettledrums. Anselm Hüttenbrenner, to whom he dispatched the score for the Styrian Society at Gratz, casually laid the unplayed symphony in a drawer and forgot it. This indifference did not visibly disturb the composer, to whom the act of creation seems always to have been infinitely more important than the possibilities (which were usually meagre enough) of performance or recognition. Once more, six years later, Schubert spread his symphonic wings, this time with no other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his more rarefied lyrical flights composed far above the heads of the small circle of singers or players with whom his music-making was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings and for coming generations unnumbered. In this wise did the symphony in C major come into being — the symphony which showed a new and significant impulse in a talent long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.

"Le Sacre du Printemps" ("The Rite of Spring"): Pictures of Pagan Russia, in Two Parts

By Igor Stravinsky

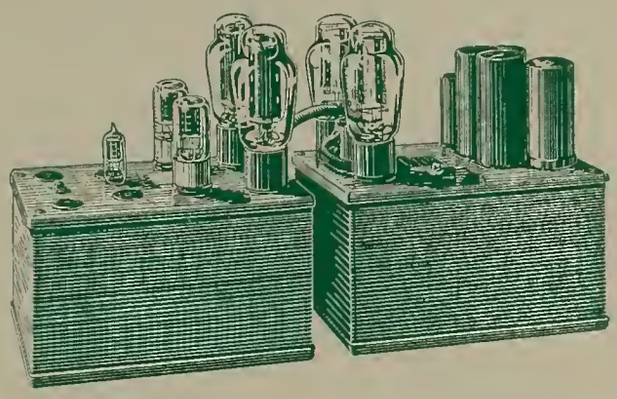
Born in Oranienbaum, near St. Petersburg, Russia, on June 17, 1882

The performance previous to this one of Stravinsky's *Le Sacre du Printemps* by the Boston Symphony Orchestra was led by Pierre Monteux in the *Théatre des Champs Elysées,* in Paris on May 8 last. The composer was present, having returned to Paris after thirteen years to take part in the May Festival of the arts of this century, given by the Congress for Cultural Freedom. The audience applauded wildly, probably with a sense of official restitution, although the once controversial music had long since been generally accepted. Some no doubt had experienced the occasion in the same auditorium and under the same conductor (likewise in the presence of the

Tanglewood Music Store

Located to the right of the Main Gate

For the world's finest music . . .



McIntosh *world's finest amplifier!*

Hear your treasured record collection at its best with a McIntosh amplifier . . . the unique, patented instrument of laboratory quality that can easily become the heart of your custom radio-phono-TV installation. Write for booklets and name of nearest dealer.

IN BOSTON: RADIO SHACK, 167 Washington St., RADIO WIRE & TELEVISION, 110 Federal St., DeNAMBRO RADIO, 1111 Commonwealth Ave.

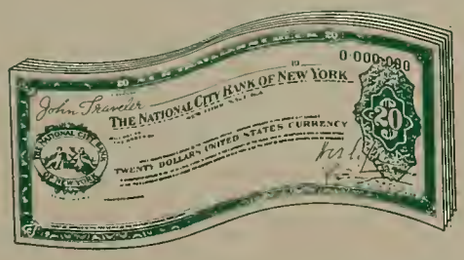
McIntosh Laboratory, Inc. 320 Water St. Binghamton, N. Y.

TRAVEL NOTE NCB **Carry**

NATIONAL CITY BANK TRAVELERS CHECKS

• Like cash—spendable everywhere • Unlike cash—prompt refund, if lost or stolen • Good until used • Cost only 75¢ per $100 • Buy them at your bank

NCB TRAVELERS CHECKS



BACKED BY THE NATIONAL CITY BANK OF NEW YORK

First in World Wide Banking

Member Federal Deposit Insurance Corporation

composer) when the music was first performed. The date was May 29, 1913, the performing forces, the Ballet Russe of Sergei Diaghilev. The demonstration against the music was such that to continue until the end was an act of heroic fortitude for the conductor and for the dancers and players as well.

That scandalous première was described in "The New Yorker" some years ago in a "Profile" of Stravinsky, "The Russian Firebird" (by Janet Flanner):

"At *Le Sacre,* the old Comtesse de Pourtalès claimed the music was personally insulting; Saint-Saëns resented the bassoon's opening on a high C; Maurice Ravel cried on hearing the composer was ill; Florent Schmitt called the Austrian Ambassador a moron for laughing; Debussy shouted for everybody else to keep quiet; and Pierre Monteux, the conductor, couldn't hear what he was conducting over the uproar. The fashionable critic of *Figaro* dismissed both music and pigeon-toed choreography (taken by Nijinsky from archaic sculptures in an archeological digging just made at Novgorod) as 'laborious, puerile barbarisms and comic impertinences.' "

Anecdotes of this sort, improved in the re-telling, are often hard to verify. Yet Pierre Monteux, who was at the center of the fracas, is able to rectify some points. The musician who came to him afterwards, excited by the strange reed instrument at the beginning which he could not identify (the bassoon at the top of its register) was not Saint-Saëns as related above and elsewhere, but Alfred Bruneau. The venerable Saint-Saëns, arriving at the last moment and placed by Diaghilev in an extra chair in his box, sat throughout with his head in his hands murmuring: "This is not music — it is insanity."

When Mr. Monteux introduced the *Sacre* to Boston eleven years later, after two full weeks of rehearsal, its fame had preceded it — all were primed for something extraordinary. In the corridors of Symphony Hall every conceivable reaction except that of boredom was to be heard. The conductor, well knowing that the *Sacre* could be no more than dimly grasped in one hearing, announced that the music would be "performed after the conclusion of the regular program of April 11 and 12, as an extra number." It was so repeated, "by general request," after a program which began with Franck's Symphony, continued after the intermission with Chopin's E Minor Concerto (Moriz Rosenthal, soloist) and, ended roundly with Berlioz' *Rakoczy March.* All but a negligible few stayed well into a third hour to re-test their first impressions.

Meanwhile Mr. Monteux introduced *Le Sacre* to New York, on January 31, and repeated it there on March 15. The critics at the first performance were unanimously impressed. Lawrence Gilman,

NEW ENGLAND CONSERVATORY OF MUSIC

HARRISON KELLER, *Director*

Faculty of the Conservatory includes the following members of the Faculty of the Berkshire Music Center

RAYMOND ALLARD
RICHARD BURGIN
SARAH CALDWELL
GINO CIOFFI
JOSEPH DE PASQUALE
GEORGES FOUREL
BORIS GOLDOVSKY
ALFRED KRIPS
GEORGES LAURENT
ROSARIO MAZZEO
GEORGES MOLEUX
WILLEM VALKENIER
ROGER VOISIN
FELIX WOLFES
ALFRED ZIGHERA
BERNARD ZIGHERA

Fall term begins September 15

For full information write the DEAN, 290 HUNTINGTON AVE., BOSTON, MASS.

AEOLIAN-SKINNER ORGAN COMPANY, INC., BOSTON

Builders of the Instruments in

SYMPHONY HALL *and* TANGLEWOOD

☆ ☆ ☆

WILLIAM E. ZEUCH
Vice President

G. DONALD HARRISON
President

JOSEPH S. WHITEFORD
Vice President

brimming over with an entirely new experience, confined himself to "hurried field notes," running into two columns, and W. J. Henderson wrote a "swift impressionistic summary" of this "masterpiece of modernistic music" which was almost as long. Even the conservative Henry J. Finck, breaking a lifelong rule, lifted his hands and applauded, publicly confessing what he had done. As conductor of the San Francisco Orchestra, Mr. Monteux in the order of things introduced the *Sacre* to audiences of the Pacific coast. The music, conducted in Boston by Serge Koussevitzky and more recently Leonard Bernstein could now be called "repertory."

H. T. Parker, reviewing the first Boston performance, wrote: "It is believable that a future historian of the Boston Symphony Orchestra will note in particular the Symphony Concert of Friday, January 25, 1924. Then and there he may write, was first heard in Boston a masterpiece that had altered the whole course of music in our time, that had become beacon and goal to a whole generation of composers up and down the European and American earth."

The music has indeed "altered the whole course of music in our time," and Mr. Parker's prediction has prevailed over the more faint-hearted one of certain of his colleagues that sensations as stark as this could not endure, and must be some sort of flash in the pan.

Aaron Copland, lecturing at Harvard last season, had this to say: "*Le Sacre du Printemps* remains, after forty years, the most astonishing orchestral achievement of the twentieth century. We must not underestimate the importance of the new rhythms and polytonal harmonies in the creation of the amazing orchestral sound. But for the most part it depends upon an unprecedented degree of virtuosity in the marshaling of orchestral forces. The pitting of energized strings and piercing wood winds against the sharp cutting edge of brass, the whole underlined by an explosive percussive wallop, typifies *Le Sacre,* and inaugurates a new era in orchestral practice."

From the *Boston Transcript*, January 28, 1924

CARROLL, VERGE & WHIPPLE, INC.

General Contractors — Consulting Engineers

◆ ◆ ◆

PITTSFIELD, MASSACHUSETTS

BERKSHIRE RESTAURANT, INC.

Sea Food Our Specialty — Choice Liquors

141 - 143 WEST STREET, PITTSFIELD, MASS. - - - - - - - - Tel. 2-0512

SEATING CAPACITY — 600 GUESTS

WITH THE

REK-O-KUT

Recitalist

PORTABLE, FULL-RANGE 3-SPEED, HI-FI PHONOGRAPH

The delights of the Berkshire Festival can be carried with you on your travels and into your home, through the feeling of "musical presence" provided by the incomparable RECITALIST.

IRVING KOLODIN, music editor of the Saturday Review, says: ". . . the RECITALIST . . . appeals to a music lover who wants accurate, undistorted reproduction . . . and who doesn't have space to accommodate a console. . . ."

Exclusive features include the Polyphonic Selector, which enables the RECITALIST to reproduce the full broad range of any recording at any listening level . . . Exceptionally powerful Speaker and excellent amplifier easily accommodate outdoor groups up to several hundred listeners.

Model RP-43C $229.95

REK-O-KUT Phonographs, Turntables and Disc Recorders are sold at all leading Music Dealers, Radio Parts Distributors and Audio-Visual Dealers. Write direct to factory for complete, illustrated literature.

REK-O-KUT CO.

38-01 Queens Boulevard Long Island City 1, N. Y.

Ninth Program

Morceau Symphonique from "Rédemption," Poème Symphonique

By César Franck

Born in Liége, December 10, 1822; died in Paris, November 8, 1890

This "Symphonic Piece," a revision of an earlier work, was composed in 1873-74, and had what was probably its first performance at a concert of the Société Nationale in Paris, February 13, 1874.

The efforts of César Franck which finally resulted in the "Symphonic Piece" extended through the years 1871-74. Vincent d'Indy, the devoted pupil who was close to him and his work at this time, describes at some length in his book the tribulations of the *"Maître"* over *Rédemption*. It was wrongly named a "Symphonic Poem," d'Indy protests, being neither a symphony nor a poem, but an oratorio in three parts, the middle one an orchestral interlude. When Franck revised *Rédemption* in 1873, he rewrote the orchestral middle movement completely, and it is this rewritten piece which has survived in concert halls the music which surrounded it.

Franck revised his score throughout and, in doing so, rewrote the instrumental movement entirely while keeping its principal theme. D'Indy felt that the second version was less faithful to the subject than the original one.

"It would have been less successful as an independent instrumental work," wrote d'Indy, "but the dramatic dual aspect which gave it a schematic point in the whole was sacrificed. The new *'Morceau Symphonique'* is in D major [the earlier version descended into the "darkness of A minor"] and its poetic meaning is less complex, for its aim is to express only 'the joy of the world in Christ.'" It is the unclouded pronouncement of a confident believer, a "credo" gathering in strength and luminosity.

The basic theme is heard at once from the solo clarinet, presently given over to the string choir and then to the full orchestra. A broad theme which could be called an assertion of faith is intoned by the trombones and horns over an agitated accompanying figure for the divided violins. The theme is given to the full wind choir and gives way to the opening theme, pianissimo. The trombone theme (which recalls the air of the archangel in the first part) recurs in triple forte to bring the close.

VISIT THE TANGLEWOOD MUSIC STORE

Ninth Program

Sunday Afternoon, July 27, at 3:00

FRANCK . . . . . Symphonic Piece from "Rédemption"

BIZET . . . . . Symphony in C major

I. Allegro vivo

II. Adagio

III. Allegro vivace; Trio

IV. Allegro vivace

DALLAPICCOLA

"Three Songs in Captivity", for Chorus with 2 Harps, 2 Pianos, and Percussion.

I. Prayer of Mary Stuart II. Invocation of Boethius III. Farewell of Gerolamo Savonarola

Pianists, RALPH BERKOWITZ, LUKAS FOSS

(*Conducted by* HUGH ROSS)

INTERMISSION

RAVEL . . . . . "Daphnis et Chloé", Ballet, Suites I and II

I. Nocturne Interlude Danse guerrière

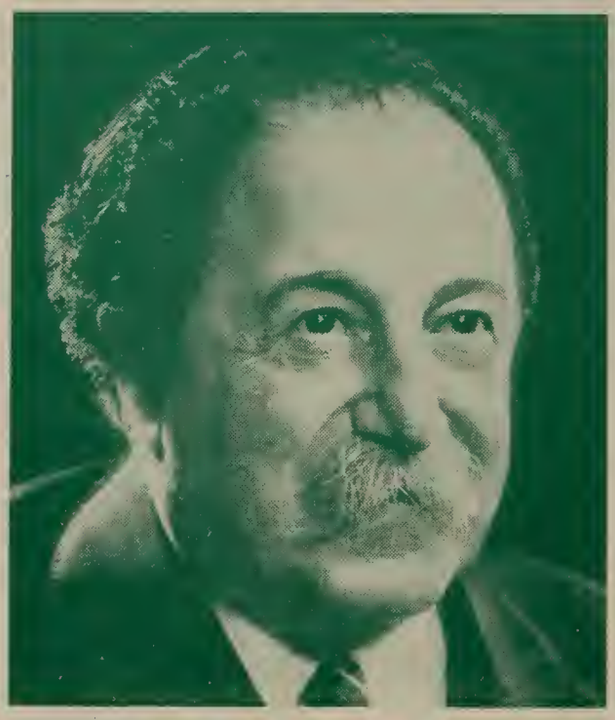
II. Lever du Jour Pantomime Danse générale

BERKSHIRE FESTIVAL CHORUS

BALDWIN PIANO • RCA VICTOR RECORDS

Hear them again... on

RCA VICTOR *Records*



. . . a triumph magnificently repeated

PIERRE MONTEUX conducted two historic "firsts" for Stravinsky's The Rite of Spring . . . its 1913 world première in Paris, its 1924 Boston première. Again with the Boston Symphony Orchestra, he encores for you this modern masterpiece in a breath-taking new performance on Red Seal recordings.

Stravinsky: The Rite of Spring
(Le Sacre du Printemps)

With the San Francisco Symphony Orchestra:
Chausson: Symphony in B-Flat, Op. 20
Franck: Symphony in D Minor
Berlioz: Symphonie Fantastique

. . . an unsurpassed glow of tone

CHARLES MUNCH—Absorption, directness, devotion . . . to these his musicians respond with an unsurpassed beauty and glow of tone. Among the brilliant RCA Victor Red Seal performances which he and the Boston Symphony Orchestra bring for your "at home" concerts:

Beethoven: Symphony No. 1 in C
Symphony No. 7 in A
Brahms: Symphony No. 4

In album, "Charles Munch Conducts French Music"
Ravel: Rapsodie Espagnole and La Valse
Saint-Saëns: La Princesse Jaune Overture
Berlioz: Beatrice and Benedict Overture
Lalo: Le Roi D'Ys Overture

All selections on "45" and Long Play

Hear these superb performances today at the

TANGLEWOOD MUSIC STORE

Address of Charles Munch

On His First Appearance as Director of the
BERKSHIRE MUSIC CENTER
AT THE OPENING EXERCISES OF THE
TENTH SESSION — JUNE 29, 1952

THIS IS the first time I have had the honor to open a session of the Berkshire Music Center. It is its tenth session and the second to begin, unfortunately, without its founder, Dr. Serge Koussevitzky. His presence among us is always alive, and reminds us of the greatness and beauty of this wonderful creation, which he cherished and loved so deeply.

I believe the best thing for us all to do is to endeavor to continue his work, following the path he traced for us.

I take this opportunity to speak to you young people, who have come here to learn and to find inspiration, support and guidance in your aims. I want to tell you that I think the inner life of each man is equivalent to that of the whole of mankind. The intellectual life of mankind is contained in its progressive consciousness through Science and the Arts, which down the ages and centuries slowly continue, and to which the swiftly passing generations hand their contribution. You, the present young generation, carry the responsibility of developing and expressing the inner life of your respective nations. You are the ferment which, out of the worldly activities of the realistic life, creates the Life of the Spirit, which expresses itself, beside the history of the World and the history of Actions, in the history of Science and the Arts.

There is also the social struggle, which is one thing, and the struggle of the Spirit, which is another. The realm of Action aims at a momentary goal, whereas the realm of the Spirit has an absolute and eternal character. The Arts in this struggle are a civilizing strength, and civilization in itself is a real and just goal of the human Spirit, notwithstanding the failures it might have had. More than anything else, its unchangeable Spirit lies in the importance of relations between individual human beings, built on the reality of love, compassion and sacrifice.

We are here to help you to find your way through struggle and search. We hope that you will find a real benefit as a result of your work here, and that this benefit will accompany you in the years to come. Many things that you are obliged to learn and do now may seem tedious and unnecessary. Only later in life will you begin to understand their value. They may help you to overcome the difficulties which will face you in the future.

Remember also that to live is to admire, to live is to love, to live is also to understand living, and to do well. Renan writes, "He has lived who by his thoughts, by his heart, by his actions, has adored most. Because it is by admiring what exists that we adore God."

With God's blessings, let us begin our life here together, in joy and faith, and let us do well.

RENSSELAER POLYTECHNIC
INSTITUTE FIELD HOUSE
Troy, N. Y.

THE MUSICAL AND CULTURAL CENTER
of the Capitol District
WILL OFFER A SERIES OF
Concerts and Cultural Attractions
On the
FIELD HOUSE CONCERT STAGE
During the 1952-53 Season

OCT. 21 — NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA
Dimitri Mitropoulos, *Conductor*

NOV. 23 — DANISH STATE SYMPHONY ORCHESTRA
Thomas Jensen, *Conductor*

JAN. 20 — BOSTON POPS TOUR ORCHESTRA
Arthur Fiedler, *Conductor*

FEB. 11 — GERSHWIN CONCERT ORCHESTRA
Lorin Maazel, *Conductor;* Sanroma, *Pianist*
Theodor Uppman, *Baritone;* Carolyn Long, *Soprano*

MAR. 13 — CHICAGO SYMPHONY ORCHESTRA
Rafael Kubelik, *Conductor*

Program and Information on
CONCERT SERIES and
SINGLE CONCERT TICKETS
(*including New Grandstand Chairs*)
now available

NOV. 3 — GREEN PASTURES
Marc Connelly, *Narrator*
Leonard dePaur Chorus

NOV. 18 — FIRST DRAMA QUARTETTE
Charles Boyer, Charles Laughton
Cedric Hardwicke, Agnes Moorehead
in "DON JUAN IN HELL"

For Choice Seats and Program
Write
H. L. GARREN, *Managing Director*
RPI FIELD HOUSE, TROY, NEW YORK
Telephone Troy, AShley 4-0900

BLUE BIRD SPORT SHOP
MAIN STREET . . . STOCKBRIDGE, MASS.
Distinctive Woolen Sportwear
WINTER SHOP
52 GREEN STREET, NORTHAMPTON, MASS.
(Opposite Smith College Campus)

The Carry-All
A COUNTRY GIFT SHOP
ARTS AND CRAFTS
Route 183 — 2 miles south of Tanglewood

GLOBE-TROTTER ANTIQUES
in the Berkshire Inn on U. S. 7 in Gt. Barrington.
Noted for beautiful gifts and unique jewelry at attractive prices.
It's a delight to browse in this most captivating shop afternoons or evenings including Sundays.

The Shop at HAWLEY WOOD FARM
APPROPRIATE ANTIQUE AND MODERN ACCESSORIES
FLOOR AND WALL STENCILING
ROUTE 8 *NEW BOSTON, MASS.*

PITTSFIELD
ANTIQUES SHOW AND SALE
Masonic Temple, South Street
PITTSFIELD, MASS.
JULY 24 THRU AUGUST 9
(Not open Sundays)
11 A.M. TO 10:30 P.M. DAILY
Take advantage of this opportunity to see and buy the finest in antiques while you are in the Berkshires.
Admission 65 cents tax included.

Symphony in C Major

By Georges Bizet

Born in Paris, October 25, 1838; died in Bougival, June 3, 1875

Bizet composed this symphony in the month of November, 1855.

For almost eighty years a manuscript of a boyhood symphony by Georges Bizet reposed in the archives of the Paris Conservatoire. This symphony had not been mentioned in any published letter and it was unknown to the biographers. The manuscript shows that Bizet began it on October 29, 1855, and completed it in November. At that time he was seventeen, but already an adept musician for he had entered the *Conservatoire* at the age of nine, studied composition with Halévy under the administrative eye of Auber who was then Director, and gathered a considerable bouquet of "First Prizes." Two years later he was to make his first attempt at an opera (*Docteur Miracle*) in a competition with Lecocq. Before long he had definitely devoted his career to opera with only such momentary excursions as the *Roma* Suite of his *Prix de Rome* days, the *Petite Suite* of children's pieces, and two works intended for the theatre: the Overture to Sardou's *Patrie* and the music for Daudet's *L'Arlésienne*.

The Paris of his period saw the twilight of the vogue of Meyerbeer and Auber, while the ascendent composers, Gounod, Thomas, Delibes, and Offenbach gave no thought to such a thing as a symphony, but found a very comfortable living in operas of frail substance, with a neat sparkle and a generous

SAMMY VINCENT
MUSIC CENTER
BERKSHIRE'S LARGEST MUSIC CENTER
-- Records -- Radios -- Television -- Baldwin Pianos --
23 North Street, Pittsfield

protects your records
original electrostatic eliminator
PROLONGS LIFE OF RECORDS
ELIMINATES STATIC ELECTRICITY
DECREASES SURFACE NOISE
INCREASES FIDELITY
CLEANS AND POLISHES ALL RECORDS
Greatest discovery since the phonograph needle. Completely eliminates dust on record caused by electrostatic forces. Gives you crystal clear music.
Free literature on request
Sold wherever records are sold
$1.00
2-oz. bottle
PARIN PRODUCTS
3130 Mountain View Ave.
Los Angeles, California.

Lifelike Music for You to Enjoy at Amazing Low Cost!

HIGH FIDELITY CUSTOM PHONO-RADIO "PACKAGES"

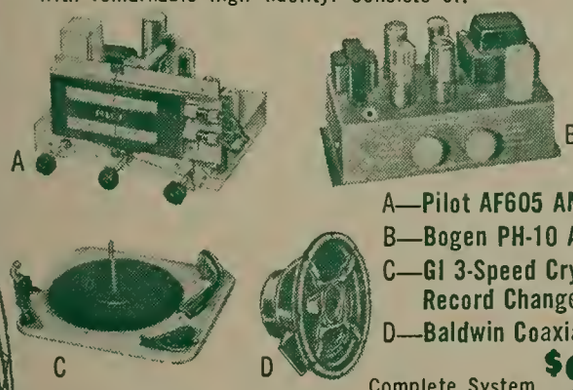
EASY TO INSTALL! ANYONE CAN DO IT!

HUDSON "custom-packaged" HI-FI Phono-Radio systems feature nationally-famous components which come to you completely adapted and wired . . . install it yourself . . . it's easy! All you simply do is plug together and install anywhere in your home . . . in the wall, bookcase or in any cabinet of your choice. You SAVE hundreds of dollars with this practical assemble-at-home method.

ALL FAMOUS MAKES IN STOCK

Hudson carries the largest and most complete stocks of all nationally-famous high fidelity components and custom "packaged" systems in all price ranges. Three of the finest HI-FI "packages" in its price group are illustrated here.

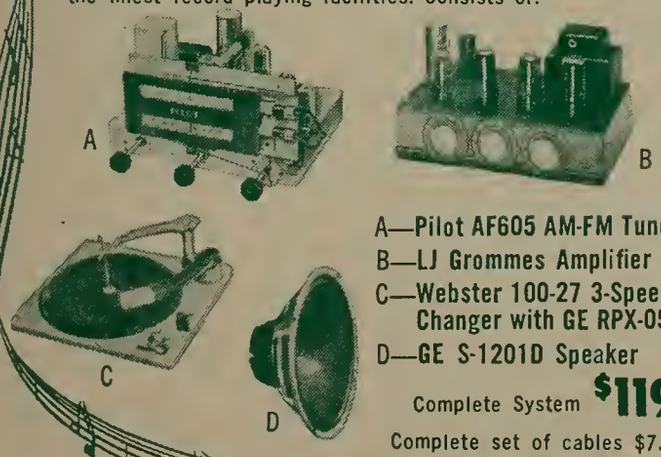
PACKAGE NO. 1. Truly fine HI-FI performance, never before achieved in a Phono-Radio System at such an amazing low price. Covers the full recorded frequency range with remarkable high fidelity. Consists of:



A—Pilot AF605 AM-FM Tuner
B—Bogen PH-10 Amplifier
C—GI 3-Speed Crystal Record Changer
D—Baldwin Coaxial Speaker

Complete System **$99.50**
Complete set of cables $7.50 extra

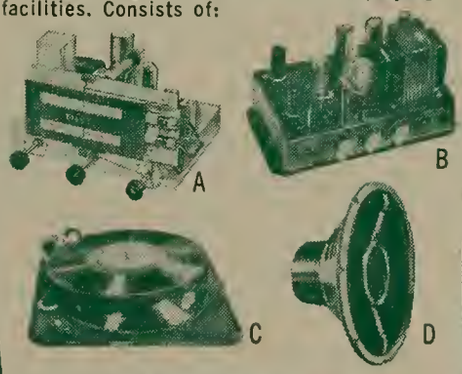
PACKAGE NO. 2. Our most popular Phono-Radio System. Low priced but superb in quality and performance . . . a Great Value! Provides smooth, high fidelity broadcast reception and the finest record playing facilities. Consists of:



A—Pilot AF605 AM-FM Tuner
B—LJ Grommes Amplifier
C—Webster 100-27 3-Speed Record Changer with GE RPX-050 Cartridge
D—GE S-1201D Speaker

Complete System **$119.50**
Complete set of cables $7.50 extra

PACKAGE NO. 3. Best in the economy group. Exceptional power and versatility of this combination provides smooth tuning, faithful reproduction and finest tone quality imaginable. Garrard Changer and Audax Magnetic Pickup give the best in record playing facilities. Consists of:



A—Pilot AF605 AM-FM Tuner
B—Bell 2122A Amplifier
C—Garrard RC-80 3-Speed Record Changer with Audax R2G Cartridge
D—Jensen K210 Speaker

Complete System **$149.50**
Complete set of cables $7.50 extra

VISIT OUR SOUND STUDIOS

Here, you can listen to any one of 15,000 possible combinations of ALL nationally famous High Fidelity Components by easy push-button remote control action. Visit us soon!

Write for literature on all makes.

HUDSON
RADIO & TELEVISION CORP.

UPTOWN:
48 West 48th St., New York 19, N.Y.

DOWNTOWN:
212 Fulton Street, New York 7, N.Y.

PHONE: Circle 6-4060

overlay of pretty sentiment. Why Bizet did not prosper as these did, and why he was to reach fame with *Carmen* only just before his death, is another story. There was little demand for a symphony and Bizet apparently did not feel any need to do anything about his boyhood score, if he remembered it at all.

The French critic, Paul Bertrand, wrote in *Le Menestrel* of November, 1938, that the discoverer of the manuscript was Jean Chantavoine, then General Secretary of the *Conservatoire,* but a note in the published score credits D. C. Parker of Glasgow with having called the manuscript to the attention of Felix Weingartner who introduced it at Basel and carried it elsewhere. It is thus rather to Mr. Parker than to M. Chantavoine that the musical world owes its acquaintance with what soon came to be considered a particularly fortunate exhumation. The symphony went the rounds of orchestras in Europe and this country.

Various critics have found the influence of Haydn and the early Beethoven in this music. There is also discernible the transparent style of Mendelssohn and the spirit of the symphonic Schubert. There are crescendos à la Rossini.

After a flourish the principal theme is announced and exhibited at length. A second theme in the appropriate subdominant and appropriately melodic is introduced by the oboes over light strings. Two horns unaccompanied gently usher in a long development of both themes. A crescendo leads to a restatement, again traditional. The Adagio is in A minor, 9/8. After eight measures the oboe over pizzicato strings sings a melody which reminds the listener of the composer who at his best could so successfully provide an opera with an intermezzo of instrumental song. A second melody (in C major) enriches the discourse and brings the climax. A fugato on the first theme leads to its return in the minor, the oboe bringing the close. The third movement, a scherzo quite correct although not so named, is in G major, the Trio transforming the theme and giving it to the clarinet and bassoon over a ground bass. The Finale is crisp, pointed, Mendelssohnian. The first theme in swift sixteenths is bandied between the strings and woodwinds. The composer of *Carmen* progresses by a sprightly march theme to a legato melody for the violins, in G major. The development of these materials is extensive and witty.

Canti di Prigionia (Songs in Captivity)

By Luigi Dallapiccola

Born in Pisino, d'Isteria, February 3, 1904

The Three *Songs in Captivity,* composed for mixed voices with two harps, two pianos and percus-

E. J. CRAMER

General Contractor

PITTSFIELD, MASSACHUSETTS

SPRAGUE ELECTRIC COMPANY

NORTH ADAMS, MASSACHUSETTS

Manufacturers of Electrical Components

Bored with the commonplace?

If you are tired of the ordinary, then next time you order whiskey, either at a bar or a package store — ask for the whiskey that is truly out of the ordinary — Melrose Rare.

Since 1885, Melrose has earned the reputation of being one of the very few whiskies made for quality—never for quantity. The whiskies in Melrose Rare are all at least six years old, blended with really fine grain neutral spirits.

Just as outstanding are these Melrose products:—Melrose 8 Year Old Bourbon — every drop bourbon . . . every drop 8 years old. And Melrose Gin— "London dry" . . . very dry . . . made of 100% pure grain neutral spirits. All are full 90 proof. There's nothing commonplace about Melrose products. You'll be uncommonly pleased with any one you choose.

MELROSE
RARE

"Pay a little more

Drink a little less,

Treat yourself

to the very best."

BLENDED WHISKEY: 60% GRAIN NEUTRAL SPIRITS, 90 PROOF. STRAIGHT BOURBON WHISKEY: 90 PROOF. GIN: DISTILLED FROM 100% GRAIN NEUTRAL SPIRITS, 90 PROOF. MELROSE DISTILLERS, INC., N. Y.

SERVICES

For Cool Refreshment . . .
For Rich Flavor . . .

It's Hoods
ICE CREAM

SMOOTH and DELICIOUS

Lenox Package Store
RICHARD E. WHALEN, Prop.
We are Exclusive Distributors of
RARE JACK DANIELS
Beer : Ales : Legal Beverages
★
CHURCH STREET • LENOX, MASS.
Phone Lenox 57

Lenox National Bank
GENERAL BANKING SERVICE
TRAVELLERS CHEQUES • SAFE DEPOSIT BOXES

WILLIAM T. LAHART
Electrical Contractor
•
SHOP
Church Street, Lenox . . . . . *Phone* 146W
•
HOME
School Street, Lenox . . . . . *Phone* 146R

WALTER LAHART
Plumbing and Heating Contractor
SHOP — Housatonic Street, Lenox *Phone* 397W
HOME — St. Ann's Lane, Lenox *Phone* 397R

sion, was written between the years 1938 and 1941. This music was introduced to America by the International Society for Contemporary Music at the Juilliard School on January 25, 1951, Frederic Waldman conducting. The third song was performed at a Berkshire Music Center concert in Tanglewood, August 11, 1951.

Dallapiccola's parents were not musicians but of intellectual attainment, his father having been a professor of classical languages. Luigi's birthplace was in Austrian territory during his childhood and there he studied piano until his family moved to Gratz, to Trieste in 1919, and in 1922 to Florence. In these places he had more opportunity to widen his studies and his experience of music. He entered the conservatory at Florence and resumed his studies of the piano with Ernesto Console. He later became a piano instructor in that conservatory. Mr. Dallapiccola made his first visit to this country in the summer of 1951 to join Aaron Copland in the composition department in the Berkshire Music

SERVICES

BERKSHIRE ESTATES
REASONABLY PRICED
Ruth M. Furniss Stockbridge, Mass.

C. T. Brigham Co.
Since 1902
The Original Paper Jobber of Western Mass.
Paper Supplies and General Merchandise
PITTSFIELD Phone 2-5540

Carr Hardware Co.
Plumbing Supplies, Paints, Electrical and Household Supplies, Lighting Fixtures
413-415 North Street, Pittsfield *Phone* 2-1581

"How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears."
MERCHANT OF VENICE—5, 1, 60.
CLARENCE DOHONEY, REALTOR
75 Main St., Lee, Mass., Tel. 376-W

J. H. Johnson's Sons, Inc.
Plumbing Contractors
Lenox, Massachusetts *Phone* 12W

Center and has returned in the present summer to the same post.

For a time his composition was strongly influenced by the twelve-tone system of Schönberg, but in later years his music has leaned toward diatonic melody. The opera *Il Prigioniero* (The Prisoner) in one act was composed in 1946-47, first performed in Florence in 1950, and introduced to this country at the Juilliard School of Music on March 15, 1951 under the direction of Frederic Cohen. Dallapiccola has composed works for small combinations, mostly with voices, a ballet *Marsyas* and an oratorio, *Job*.

I. PREGHIERA DI MARIA STUARDA

O Domine Deus! speravi in Te.
O care mi Jesu! nunc libera me.
In dura catena, in misera poena, desidero Te.
Languendo, gemendo et genu flectendo.
Adoro, imploro, ut liberes me.

PRAYER OF MARY STUART

Oh Lord God! I have put my trust in Thee.
Oh my beloved Jesus! release me now.
In heavy chains, in deep suffering, I yearn for Thee.
Fainting, sighing, upon my knees,
I worship Thee, I implore Thee that I may be freed.

II. INVOCAZIONE DI BOEZIO

Felix qui potuit boni
Fontem visere lucidum
Felix qui potuit gravis
Terrae solvere vincula.

INVOCATION OF BOETHIUS

Happy the man with power of good
To behold the source of light,
Happy the man with power to break
The binding chains of earth.

III. CONGEDO DI GEROLAMO SAVONAROLA

Premat mundus, insurgant hostes, nihil timeo.
Quoniam in Te, Domine, speravi,
Quoniam Tu es spes mea,
Quoniam Tu altissimum posuisti refugium tuum.

THE FAREWELL OF GEROLAMO SAVONAROLA

Let the world oppress, let enemies arise; I fear nothing.
Because I have hoped in Thee, Lord
Because Thou art my hope,
Because Thou hast become my supreme refuge.

DAPHNIS ET CHLOÉ — BALLET IN ONE ACT — ORCHESTRAL FRAGMENTS FIRST AND SECOND SERIES

By MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting.

Visit the
Tanglewood Music Store
and the Hawthorne Cottage

In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe:* M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision — notably the finale."

There were late revisions. If Ravel's date of 1907 is indeed correct, *"Daphnis et Chloé"* was five years in the making and must indeed have many times been *"remis sur le métier,"* as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloé* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

Refreshments are served at the Tanglewood Cafeteria before concerts and at intermission.

MERRYWOOD *at* LENOX

A unique summer's experience in Music and the Arts for Girls — 6 to 16 years — Boarding and Day Pupils. Merrywood has its own children's theatre for training in the Drama and in the Dance. Swimming, Canoeing and Riding under expert instruction.

Valerie Deucher, *Director*

Lenox, Mass., Old Stockbridge Road (Tel. Lenox 79)

"AN EYE FOR MUSIC"

by MARTHA BURNHAM HUMPHREY

Delightful action sketches and human interest stories of *Serge Koussevitzky* in his last decade with Boston Symphony. Also sketches and stories of Munch, Bernstein, Carvalho, Stokowski, Mitropoulos and many other conductors and players.

On sale at the Tanglewood Music Store — $3.50

Delightful Places To Stay, Lunch, or Dine

AVALOCH • A Country Inn

You will enjoy afternoon or after concert snacks on the terrace at the Avaloch Hillhouse. Just turn left as you come out the Tanglewood West Gate. Take the right hand road at the fork, and it is second driveway on the right. At most a five minute walk.

☆ *Fine American Plan Accommodations*

☆ *The Avaloch Meetings Saturday at 11:00 A.M.*

Chef Karl's

BREAKFAST • LUNCH • DINNER

Cuisine Par Excellence

Guest Rooms

Center of Lenox, Route 7-20 Telephone 8570

You will enjoy a visit to the

Old Coach Grille

at the CURTIS HOTEL *in Lenox Village*

•

Breakfast • *Lunch* • *Dinner*

Your favorite cocktail served in the garden or Cocktail Lounge

On Route 7 and 20 Tel. Lenox 16

A Symphony in F

A resort with an F major for fun, fine food, and fabulous location. Tennis, golf, riding, swimming and dancing. Open until November. Transient meals served. Sunday buffet supper from 5:30 to 6:30.

Recommended by Duncan Hines

Lunch $1.75 Dinner $2.25

EASTOVER - - - - lenox, massachusetts

HAWTHORNE HILL

Adjacent to Tanglewood

Within a five-minute walk to Tanglewood. Small inn and annex accommodating thirty people. American plan only.

LORNA and KENNETH SHELDON

West Street, Lenox Tel. 573

OPEN ALL YEAR

Beautiful Blantyre

Cocktails - Dinner Dancing.....Wed., Fri., Sat. evenings

Surprise Dance-Buffet.....Sat. evening — 6-12

Gay Buffets.....Concert evenings

Grilled Specialties.....every evening after 9

Guest Accommodations

LENOX - Route 20 Telephone Lenox 475

The Famous Buffet Lunch at MUSIC INN

on the open air dining terrace—1 to 2 p.m.—$2.50

Dinner (Reservation please)—6:30 to 7:30 p.m.—$3.25

"Music in Art"—Exhibition of sculpture, paintings and drawings—July 1 to September 3

"The Store at Music Inn" opens in July. Should you like to be on our mailing list, write for our Berkshire Almanac and Store Catalogue.

Music Inn, Lenox 8, Mass. Lenox 695

Pontoosuc Lodge

Delicious Meals

Viennese Pastries *Finest Liquors*

By Reservation Tel. 2-7148

5 miles North of Pittsfield

Sheffield Inn

SHEFFIELD, MASSACHUSETTS ON ROUTE No. 7

An Inn for Discriminating People

STUART M. BEARD, 2ND, *Owner and Mgr.*

Sun-Inside

Prop. Fred and Lucie Lancôme

Monterey, Rte. 23 • Tel.: Gr. Barrington 1148M3

WHERE FOOD HAS THE FRENCH FLAVOR OF DEEP CONTENTMENT

Luncheon Dinner

WENDOVER DAIRY BAR

JACK SWICKER

Fountain and Luncheonette Service

Complete Line of Quality Dairy Products

Church Street, Lenox LENOX 487-R

WHITE TREE INN

41 WENDELL AVENUE, PITTSFIELD

(formerly the Coffee Shop)

BREAKFAST — LUNCH — DINNER

Open 8 A.M. to 8 P.M.

THE YELLOW ASTER

PITTSFIELD-LENOX ROAD PITTSFIELD, MASS.

Luncheon • *Cocktail Lounge* • *Dinner*

12.00 to 2.00 Sundays 12.30 to 7.45 5.30 to 9.00

Closed Mondays

MRS. A. CASSANI, *Owner and Manager*

Friday, August 1, Events from 6 to 11 p.m.
(Rain or Shine)

"TANGLEWOOD ON PARADE"

For the Benefit of the Berkshire Music Center

in a Gala Celebration of its

Tenth Anniversary

THE BOSTON SYMPHONY ORCHESTRA

Will give a concert in the Shed, the program to include
BIZET'S "CARMEN" (*Last Act*)

In this concert many distinguished alumni will take part:
MILDRED MILLER (*Mezzo-Soprano of the Metropolitan Opera Company*)
DAVID LLOYD (*Tenor of the N. Y. City Center Opera*)
JAMES PEASE (*Baritone, now of the Hamburg Opera*)
JACOB KRACHMALNICK (*Concertmaster of the Philadelphia Orchestra*)

and alumni now of the faculty, including:
Conductors
LEONARD BERNSTEIN . LUKAS FOSS . HOWARD SHANET
and the pianist
SEYMOUR LIPKIN
(Winner of the Rachmaninoff Award)

LAWN PARTY . . . PICNIC SUPPER . . . DOOR PRIZES
WALTZING ON THE LAWN

Watch for further announcements

TICKETS . . . Box Seats — $5 . . . Front Sections (*All seats reserved*) — $4
Unreserved Section — $2.50

All who purchase tickets will be invited to attend the activities of the school at 6 o'clock

SYMPHONY ORCHESTRA . OPERA SCENES . THE CHORUS . CHAMBER MUSIC

In the finest homes . . . on the concert stage it's *Baldwin*

Baldwin . . . personal choice of Charles Munch, Leonard Bernstein, Pierre Monteux.

The Baldwin is a pre-eminent piano of the concert world—yet it is essentially a piano for the home. That is why in homes where quality and enduring beauty are the measure of value you will find the Baldwin.

A Baldwin in your home, exquisite in its superb craftsmanship, will give you that rare pride, that lasting pleasure realized only through ownership of the finest.

Baldwin Grand and Baldwin-built Acrosonic and Hamilton Pianos, used exclusively at the Berkshire Music Festival and Music Center, are sold in all principal cities.

Baldwin

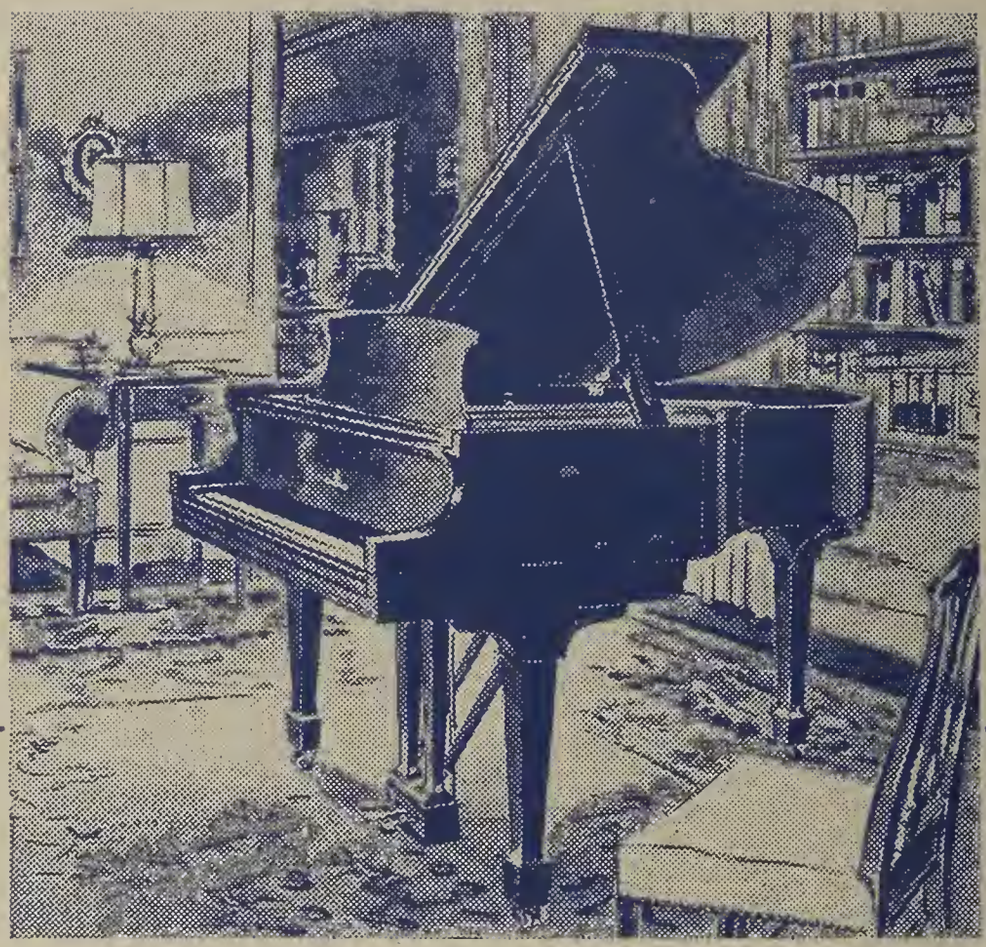
BERKSHIRE

Boston Symphony Orchestra

FESTIVAL

TANGLEWOOD

In Massachusetts and New Hampshire new Steinway Pianos are sold ONLY by M. STEINERT & SONS



STEINWAY . . .

the Enduring Choice

A century of leadership is significant of the unfailing QUALITY of the Steinway Piano. Since 1853 this superb instrument has been chosen by an overwhelming majority of musicians and concert artists—and by thousands of homes, large and small—as all that is finest in music. Many Steinway models, vertical or grand, invite your comparison, for beauty of tone, exacting craftsmanship and sustained stamina. No other piano is so worthy of your consideration.

M·Steinert & Sons 162 BOYLSTON STREET • BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD • WELLESLEY HILLS

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

Berkshire Festival, Season 1952

TANGLEWOOD, LENOX, MASSACHUSETTS

Music Shed

SERIES B

Concert Bulletin, with historical and descriptive notes by
JOHN N. BURK

COPYRIGHT, 1952, BY BOSTON SYMPHONY ORCHESTRA, INC.

Trustees of the Boston Symphony Orchestra, Inc.

HENRY B. CABOT, *President* JACOB J. KAPLAN, *Vice-President* RICHARD C. PAINE, *Treasurer*

PHILIP R. ALLEN THEODORE P. FERRIS FRANCIS W. HATCH MICHAEL T. KELLEHER RAYMOND S. WILKINS
JOHN NICHOLAS BROWN ALVAN T. FULLER M. A. DE WOLFE HOWE LEWIS PERRY OLIVER WOLCOTT
N. PENROSE HALLOWELL CHARLES D. JACKSON EDWARD A. TAFT

Tanglewood Advisory Committee

ALAN J. BLAU HENRY W. DWIGHT F. ANTHONY HANLON GEORGE E. MOLE WHITNEY S. STODDARD
LENGES BULL GEORGE W. EDMAN LAWRENCE K. MILLER JAMES T. OWENS ROBERT K. WHEELER

GEORGE E. JUDD, *Manager*

Assistant Managers: T. D. PERRY, JR. N. S. SHIRK

A Year-round Opera Season at Your Own Curtain Time

39 OPERAS

on

CETRA-SORIA RECORDS

RECORDED IN ITALY WITH GREAT ITALIAN ARTISTS

BELLINI
Norma

CILEA
Adriana Lecouvreur

CIMAROSA
Il Matrimonio Segreto

DONIZETTI
Il Campanello
Lo Figlio del Reggimento
Lucio di Lammermoor

FIORAVANTI
Le Cantatrici Villane

GIORDANO
Fedora

LEONCAVALLO
Pagliacci

MASCAGNI
L'Amico Fritz
Covalleria Rusticana

MONTEMEZZI
L'Amore dei Tre Re

MOZART
Le Nozze di Figaro

PERGOLESI
La Serva Padrona

PONCHIELLI
La Gioconda
(highlights)

PUCCINI
La Fanciulla del West
Gianni Schicchi
Suor Angelica
Il Tabarro
Tosca
Turandot

ROSSINI
Il Barbiere di Siviglia
Cenerentola
William Tell

A. SCARLATTI
Il Trionfo dell' Onore

SPONTINI
La Vestale

STRAUSS
Elektra

VECCHI
L'Amfiparnaso

VERDI
Aida
Lo Battaglia di Legnono
Ernani
Falstaff
La Forza del Destino
Un Giorno di Regno
I Lombardi
Luisa Miller
Nabucco
Rigoletto
(arias and duets)
Simon Boccanegro
Il Trovatore

ZANDONAI
Francesca da Rimini

OPERA RECITALS
by
Galliano Masini
Lina Pagliughi
Nicola Rossi-Lemeni
Cesare Siepi
Ebe Stignani
Italo Tajo
Pia Tassinari
Tagliavini and Tassinari
(in opera duets)

At All Good Record Shops
Write Us . . . We'll Tell You *Where*

CETRA-SORIA RECORDS
38 West 48th Street • New York 36, N. Y.

Symphoniana

THE EUROPEAN TOUR

The Boston Symphony Orchestra made its first visit to Europe for three weeks of concerts in May, playing under the auspices of the Congress for Cultural Freedom and invited (expenses assured) to represent America in the Congress's Festival of the Twentieth Century Arts in Paris. Charles Munch gave the opening concert in the historic Opera House in Paris on May 6, and Pierre Monteux conducted at the Théâtre des Champs Elysées on May 8, repeating Stravinsky's *Rite of Spring* which he had given its first performance in the same theatre 39 years before, then causing a riot which has become history.

The two conductors divided the concerts of the tour, Mr. Munch conducting in the Hague and Mr. Monteux in Amsterdam on May 10 and 11 respectively; Mr. Munch conducting in Brussels on May 12 and the two conductors alternating in Frankfort on May 13 and 14. The Orchestra visited Germany by invitation of the State Department (HICOG) and likewise gave a concert in Berlin on May 15 under Mr. Monteux's direction. Charles Munch brought his orchestra to Strasbourg (Alsace), the town of his birth, on May 17 and also conducted in Metz (Lorraine) on May 19. Mr. Monteux conducted at Lyon on May 20, Mr. Munch in Paris on May 21 (at the Champs Elysées). The two conductors divided honors for two concerts in Bordeaux May 24 and 25 and Mr. Munch completed the tour in London on May 26 in the new Royal Festival Hall. The tour was a succession of triumphs unparalleled by any visiting orchestra.

Exhibition

Photos, programs, posters, etc. gathered on the tour are now on exhibition in the Berkshire Museum in Pittsfield.

Summer exhibitions at the Museum include: Leonardo da Vinci Inventions, and paintings by Robin Ironside, John Piper and Leonid.

The Berkshire Museum Auxiliary will hold teas on the lawn each day except Sundays and Mondays through July and August.

South Mountain Concerts

Under the auspices of the Elizabeth Coolidge Foundation in the Library of Congress, a series of six free chamber concerts is being given by the South Mountain Association through the season. There will be concerts on Sunday afternoons August 17, 24, 31 and September 7 at 4 P.M.

Our Neighbors in the Arts

Recommended to visitors: The Berkshire Museum, The Stockbridge Playhouse, Jacob's Pillow Dance Festival, The Berkshire Garden Center, The Pleasant Valley Wild Flower and Bird Sanctuary, Ture Bengtz exhibit at the Lenox School. A rare collection of silver is being shown at the Art Gallery of Williams College.

PUBLIC REHEARSALS

The Saturday morning rehearsals of the Boston Symphony Orchestra for the final two weeks of the Festival will be open to the public at a nominal charge, the receipts to benefit the Pension Fund of the Boston Symphony musicians.

ADMISSION $1 EACH

August 2 and August 9 at 10 A.M.

Tenth Program

Thursday Evening, July 31

FAURÉ . . . . . Incidental Music for Maeterlinck's "Pelléas et Mélisande"

I. Prelude: Quasi adagio
II. "Fileuse" ("The Spinner"): Andantino quasi allegretto
III. Sicilienne: Allegretto molto moderato
IV. "The Death of Mélisande": Molto adagio

FAURÉ . . . . . Ballade for Piano and Orchestra, in F sharp major, *Op.* 19

RAVEL . . . . . Piano Concerto

Allegramente — Adagio assai — Presto

INTERMISSION

BRAHMS . . . . . Symphony No. 4, in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

Soloist: NICOLE HENRIOT

CRANE
MUSEUM

historical exhibits of
fine papermaking
since 1801
open 2 to 5 p.m.
monday through friday
june-september
Dalton, Massachusetts

•

Five miles east of Pittsfield
on route no. 9

Program Notes

Tenth Program

"Pelléas and Mélisande," Orchestral Suite, Op. 30 taken from the Stage Music to Maeterlinck's Play

By Gabriel Fauré

Born in Pamiers (Ariège), France, May 12, 1845; died in Passy, November 4, 1924

Pelléas et Mélisande, with Fauré's incidental music, was produced four years before the first performance of Debussy's opera on the same play (the play without music had been published in 1892 and first staged in Paris at the *Bouffes Parisiens,* May 17, 1893.

The first of the three movements in Gabriel Fauré's suite is the prelude to the play, quasi adagio. It develops two themes of lyric character, and suggests the forest scene to come (where Mélisande is to be discovered by Golaud) with a soft horn call. The second movement, *"Fileuse,"* is an entr'acte in preparation for the third act where, in a room in the castle, "Pelléas and Mélisande are discovered, Mélisande spinning with a distaff at the back of the room." It is based upon a spinning figure in triplets (andantino quasi allegretto), which is given to the violins and occasionally alternated with the violas. The Sicilienne, in 6-8, a light movement based upon a flute solo with harp, was not included in the original suite. The fourth movement, molto adagio, is associated with the tragic closing scene where Mélisande dies in the presence of the aged Arkel, Golaud her husband, the physician, and the servants of the castle.

Visit the
Wallach-Studio
Lime Rock, Conn.
You'll find one of the most interesting stores.

For your summer listening pleasure great music by great artists

Beethoven: Coriolan Overture in C Minor, Op. 62; Egmont Overture, Op. 84. The Philadelphia Orchestra, Eugene Ormandy, Conductor. AAL 15

Beethoven: Symphony No. 3 in E-flat Major, Op. 55 ("Eroica"). Bruno Walter conducting the Philharmonic-Symphony Orchestra of New York. ML 4228

Beethoven: Symphony No. 8 in F Major, Op. 93. Bruno Walter conducting the Philharmonic-Symphony Orchestra of New York. ML 2001

Berlioz: Requiem. Emile Passani Choir and Orchestra conducted by Jean Fournet. Set SL-159

Bernstein: Symphony No. 2 for Piano and Orchestra (The Age of Anxiety). Leonard Bernstein conducting the Philharmonic-Symphony Orchestra of New York, Lukas Foss, Piano. ML 4325

Bizet: Symphony in C Major. Artur Rodzinski conducting the Philharmonic-Symphony Orchestra of New York. ML 2051

Brahms: Symphony No. 1 in C Minor, Op. 68. The Philadelphia Orchestra, Eugene Ormandy, Conductor. ML 4477

Copland: El Salón México . Milhaud: La Création du Monde. Leonard Bernstein conducting the Columbia Symphony Orchestra. ML 2203

Debussy: Ibéria. The Philadelphia Orchestra, Eugene Ormandy, Conductor • **Debussy: La Mer.** Philharmonic-Symphony Orchestra of New York, Dimitri Mitropoulos, Conductor. ML 4434

d'Indy: Symphony On A French Mountain Air for Orchestra and Piano, Op. 25. Robert Casadesus, Piano, with Charles Munch conducting the Philharmonic-Symphony Orchestra of New York

Franck: Symphonic Variations. Robert Casadesus, Piano, and The Philharmonic Orchestra conducted by George Weldon. ML 4298

Hindemith: Symphonic Metamorphosis on Themes of Carl Maria von Weber. The Cleveland Orchestra, George Szell, Conductor • Hindemith: **Noblissima Visione.** The Philadelphia Orchestra, Eugene Ormandy, Conductor. ML 4177

Ravel: Daphnis et Chloé Suites Nos. 1 and 2. Schönberg: Verklärte Nacht (Transfigured Night). The Philadelphia Orchestra, Eugene Ormandy, Conductor. ML 4316

Saint-Saëns: Symphony No. 3 in C Minor, Op. 78. Charles Munch conducting the Philharmonic-Symphony Orchestra of New York. ML 4120

Schubert: Symphony No. 7 in C Major. Bruno Walter conducting the Philharmonic-Symphony Orchestra of New York. ML 4093

Schumann: Concerto in A Minor for Piano and Orchestra, Op. 54. Rudolf Serkin, Piano, with The Philadelphia Orchestra, Eugene Ormandy, Conductor. ML 4041

Schumann: Symphony No. 1 in B-flat Major, Op. 38 ("Spring"). Erich Leinsdorf conducting The Cleveland Orchestra. ML 2131

Sibelius: Symphony No. 5 in E-flat Major, Op. 82. Artur Rodzinski conducting The Cleveland Orchestra. ML 4043

Stravinsky: Le Sacre de Printemps. Igor Stravinsky conducting the Philharmonic-Symphony Orchestra of New York. ML 4092

Tchaikovsky: Symphony No. 4 in F Minor, Op. 36. The Philadelphia Orchestra, Eugene Ormandy, Conductor. ML 4050

COLUMBIA LP
***Masterworks* RECORDS**

Trade-Marks "Columbia," "Masterworks," LP, LP Reg. U. S. Pat. Off. Marcas Registradas

The Berkshire Hills

OFFER many cultural attractions to make your visit a pleasant one during the Summer months.

You will find our region equally attractive in the Fall when the autumn foliage is at its best. Nature completes an incomparable transformation. Many of our inns and hotels offer substantial reductions in rates.

And for year-round good living, a place to live, work or play, hundreds of good people who were formerly seasonal visitors have chosen

THE BERKSHIRE HILLS

May we assist you in providing further details, our list of real estate agents, hotels, guest houses, and inns? Write:

THE BERKSHIRE HILLS CONFERENCE
COUNTY COURT HOUSE
PITTSFIELD 30, MASS.

Ballade for Piano and Orchestra, in F Sharp Major, Op. 19

By Gabriel Fauré

Born in Pamiers (Ariège), France, May 12, 1845; died in Passy, November 4, 1924

Composed in 1881, his thirty-sixth year, Fauré's *Ballade* is the first of his orchestral works which has survived, or remains in the realm of the still performed. At that time he had written a number of beautiful songs, the First Violin Sonata (1876), and the First Piano Quartet (1879), which two works were to usher in a rare succession of exquisite chamber pieces. Fauré had had as yet no opportunity for an orchestral hearing. A Violin Concerto (1878), an Orchestral Suite (1875) and a Symphony in D minor (1884) have never been published and the manuscripts may have been destroyed by the composer (a movement from the suite, *"Allegro Symphonique,"* has survived). The *Ballade* was first composed as a piano piece. Charles Koechlin in his life of Fauré marvels at the aptness of the orchestration which to his surprise "has every indication of having been written by Fauré." Koechlin visualizes in the Ballade a "forest" not unlike Siegfried's forest, but inhabited "by no Siegfried, Mime, Wotan or the dragon, not even by Wagner — one is rather reminded of the atmosphere of *A Midsummer Night's Dream.*" According to this musician, "there are a thousand rustlings of fairies and sylphs and the appearance of the initial theme which is as ethereal, limpid, charming and grave as the love song of an adolescent Vigny."

"The master," writes Roger-Ducasse, "has no thought of breaking the ancient moulds. He accommodates himself with the greatest ease to the simplest traditional forms. His customary scheme has long been well known to us. How is it that, in this novelty-seeking age, he never disappoints us? The reason is that with Gabriel Fauré the one important thing is the music itself. The scheme he follows is well known? Granted; but he was endowed by the Muses with the gift of ideas full of youth and beauty. Be the flask of crystal, earth, or gold, what matters it if the imperishable scent be there?"

ORIGINAL BERKSHIRE HILLS

ANTIQUES SHOW

TOWN HALL • LENOX, MASS.

July 24th thru August 9th
(Closed Sundays)
DAILY from 11 A.M. *to* 10 P.M.

Management
BERKSHIRE HILLS ANTIQUES INC.

Concerto for Piano and Orchestra

By Maurice Ravel

Born in Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The Concerto was first performed in Paris, January 14, 1932, at a Lamoureux Concert, the soloist Marguerite Long to whom it is dedicated. The Concerto was introduced to America on April 22, 1932, simultaneously in Boston (Jesús María Sanromá) and in Philadelphia (Sylvain Levin).

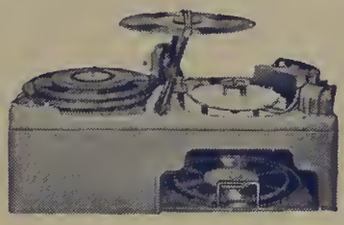
The Concerto could be called Ravel's closest approach to jazz. Emile Vuillermoz has remarked of the first movement that it "borrows, not from the technique, but from the ideal of jazz some of its happiest effects." Perhaps it has taken a Frenchman to find and express in music the "ideal of jazz," which may be in itself an exclusive French concept. This "refinement" of jazz rhythms, if so it can be called, has here been brought by Ravel into natural integration and concord with his Gallic style of grace, clarity, and wit. The music is classic in form, the second of its three movements in cantabile style, the finale a rondo.

The first movement sets the mood of gayety, or as the French would say, *insouciance*. The eventful development leads to a middle section, andante a piacere. The piano has the principal voice and by means of a cadenza of trills over arpeggios, brings the rapid conclusion. The slow movement opens with a long piano solo, reminiscent of one of Bach's middle movements upon an aria, for the time being gentle and reflective, over a soft martellato bass. The orchestra gradually insinuates itself and at last takes the melody while the piano weaves about it. The final presto "idealizes" jazz syncopation in an entirely symphonic speed, and with a symphonic invention which has reminded the French critic Henry Prunières of "certain scherzos and prestos of Mozart and Mendelssohn." But the characteristic rhythm persists, with such percussive spice as the whip, wood block, or triangle can provide. If this, the last large orchestral work* of Ravel is to be called his swan song, it is no *"Pathétique."* He never wrote a more sparkling and cheerful score. "It is wonderful to see," writes Vuillermoz, "how this

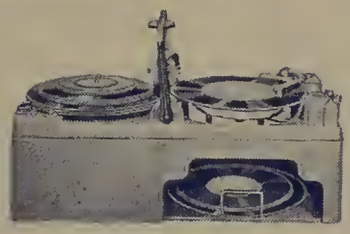
* He wrote one more work — *Don Quichotte a Dulcinée,* for Baritone and Small Orchestra.

Lincoln

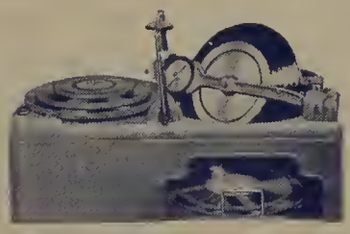
Automatic Turn-over Record-changer



Vacuum cup picks up the record.



Record is gently placed on turntable.



The Lincoln turns the record over for you.

THE FINEST RECORD-CHANGER SCIENCE HAS DISCOVERED

- Provides up to 21 hours of continuous music with full loading of 22 LP 33⅓ r.p.m. records...up to 3½ hours with 20 —45 or 78 r.p.m. records...*playing one side or both sides in proper sequence.*
- Soft rubber suction cups handle the records. No metal (except needle) touches the records.
- Stops automatically after last record.

Especially recommended for custom installations.

SYMPHONIES, concerti and other works complete on one Long-Playing record, are played without interruption on the LINCOLN.

- Come in for a demonstration or write for free brochure.

exclusively at

LIBERTY Music Shops

450 MADISON AVENUE • 795 MADISON AVENUE
975 MADISON AVENUE (HOTEL CARLYLE)
NEW YORK 22, N. Y.
228 EAST POST ROAD
WHITE PLAINS

Berkshire Playhouse

STOCKBRIDGE, MASSACHUSETTS

WILLIAM MILES, *Director*

Week of July 7th
"BLACK CHIFFON"
by LESLIE STORM

Week of July 14th
"THE SHOW OFF"
by GEORGE KELLY

Week of July 21st
"THE FLASHING STREAM"
by CHARLES MORGAN

Week of July 28th
"A MURDER IN THE FAMILY"
a new comedy by VICTOR WOLFSON

Week of August 4th
WALTER ABEL and MARGARET PHILLIPS in
"The Lady's Not For Burning"
by CHRISTOPHER FRY

Season continues through September 6th

Nightly (except Sunday) at 8:45
$3.00, $2.00, $1.30, tax incl.

Matinees Wednesday and Saturday at 2:30
$2.00 and $1.30, tax incl.

For reservations, write Box Office or
phone Stockbridge 460

master has more freshness of inspiration than the young people of today who flog themselves uselessly in order to try to discover, in laborious comedy or caricature, a humor that is not in their temperament."

NICOLE HENRIOT was born in Paris on January 23, 1925. She studied with Marguerite Long and entered the Paris Conservatory at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. Her New York press bureau gives the information that she was active in the French Resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, the first of many concerts in this country.

SYMPHONY IN E MINOR, NO. 4, OP. 98

By JOHANNES BRAHMS

Born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

It is very seldom that great masterworks which are somewhat in advance of their time are clearly apprehended on their first hearing, even by the musical elect. An illuminating tale is told by the devoted Max Kalbeck, Brahms' Boswell:

When Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. " 'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I'll play them for you.' I went to open the piano. 'No,' he protested, 'let it alone. It is not so simple as all that. We must get hold of Nazi.' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl,

LITTLE CINEMA
Art Film Theatre
of the Berkshires
THE BERKSHIRE MUSEUM
Pittsfield

The Finest in Foreign and American Movies
Wednesdays thru Saturdays
7:00 and 9:00 P.M.
Sat. Matinees 3:00 P.M.
Cool and Comfortable

and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a Bravo.' I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, 'Well, let's go on!' — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break his silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. "Naturally I noticed yesterday that the Symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't

Boston Music Co.

NEW ENGLAND'S FINEST AND MOST COMPLETE
Music House

SHEET MUSIC · RECORDS · ALBUMS

Literature and Study Books — Instruments
Excellent stock of small scores — Musical Gifts

We Mail Everywhere

116 BOYLSTON STREET · BOSTON 16

So you think you know your music!

Well, try this for size —

1. Russian composer; was major general in the Russian army, died 1916. — — —
2. One of the nine fabled goddesses presiding over art, literature and music. — — — —
3. The first four letters of a word meaning "the dampers." (Italian) — — — —

GET THE COMPLETE EXPERT'S MUSICAL CROSSWORD PUZZLE

in the August issue of ***THE REVIEW OF RECORDED MUSIC***

A challenge to music enthusiasts. FREE SUBSCRIPTIONS to THE REVIEW OF RECORDED MUSIC for 1 year to the first 10 contestants who correctly complete the crossword puzzle.

THE REVIEW OF RECORDED MUSIC is a 32-page magazine, of vital interest to record buyers, issued monthly and containing reviews of current recordings, articles by celebrated music authorities, crossword puzzles and a buyer's 3-speed listing of major releases.

"Does America Want Contemporary Music?"

Feature Article by GID WALDROP, Editor, THE REVIEW OF RECORDED MUSIC

Copies available ***FREE*** *at your local record dealer*

If your local dealer does not carry THE REVIEW OF RECORDED MUSIC, write **THE REVIEW OF RECORDED MUSIC** 110 Greene St., New York 12, N. Y. enclosing $2 for 1 year subscription

☆ AVAILABLE AT THE TANGLEWOOD MUSIC STORE ☆

DRAGON'S **F-2 Milk Bar & Restaurant**

Telephone Sheffield 114 . . Five Miles South of Great Barrington on Route 7

Jumbo Frog Legs . . . Soft Shell Crabs . . . Shad Roe *and* Bacon . . . Oysters . . . Shrimps . . . Scallops . . Fillet of Sole . . Roasts . . Steaks Italian Spaghetti . . Chow Mein . . Roast Turkey Corned Beef and Cabbage

All of the above and more on our menu every day.

Fountain Service

know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so

AVALOCH • A Country Inn

Presents

July 5 — Hans Kohn — The Challenge of Russia. • July 12 — Saul K. Padover — The American Global Counter-Offensive. • July 19 — M. F. Ashley Montagu — The Emergence of Non-White Peoples. • July 26 — Samuel Grafton — Voices of America. • August 2 — Max Lerner — America as a Civilization. • August 9 — Harold Taylor — American Values and Morals. • August 16 — Benjamin Fine — American Education and the Ideological Conflict. • August 23 — Norman Cousins — American Approaches to War and Peace. • August 30 — Margaret Mead — The American Character and the 21st Century.

On the grounds at Avaloch at 11:00 A.M. Admission, Single Lecture, $1.50 plus tax. Entire Series $8.00 plus tax.

We Do Not Advertise in *LIFE, S. E. P., COLLIERS,* or *ATLANTIC*

But We Do in This Program — *Why?*

BECAUSE: HERE YOU ARE IN TANGLEWOOD
HERE WE ARE IN STOCKBRIDGE
and We Would Like to Be *Your BERKSHIRE BANK*

THE HOUSATONIC NATIONAL BANK

Located Between THE TOWN OFFICE and THE RED LION INN

The First Bank in South Berkshire, Established 1825 Member F. D. I. C.

In the Heart of the Berkshires

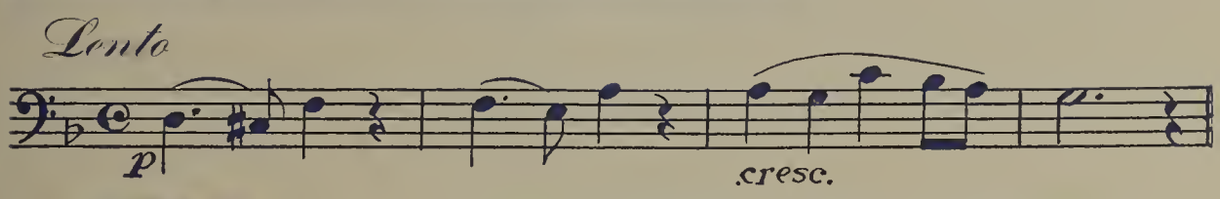
☆

again welcomes old friends and new visitors to the Berkshires —

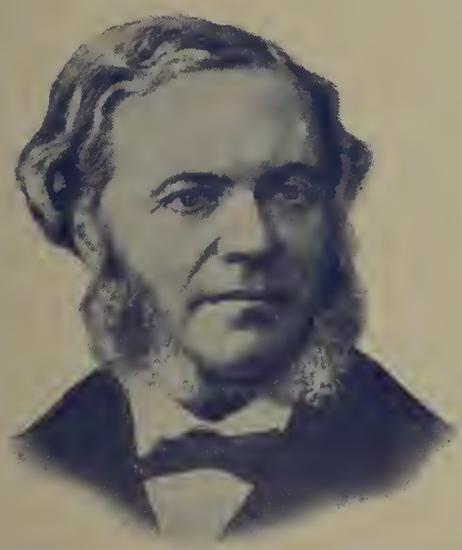
Pittsfield Headquarters for tickets to the Berkshire Festival, Stockbridge Playhouse, Jacob's Pillow and other surrounding attractions.

☆

IMPORTANT NOTES IN MUSIC



Franck—Symphony in D Minor—1st Movement



César Franck wrote only one symphony, but it ranks with the greatest. A humble man, deeply religious, the Belgian-born composer was a church organist by profession. In this symphony, deep spirituality combines with passionate utterance to create an unforgettable experience.

IMPORTANT NOTE TO SMOKERS

© A. T. Co.

You can tell good music by the way it *sounds*. And you can judge a cigarette by the way it *tastes*. Just light up a Lucky and *taste the difference*. For L.S./M.F.T.—Lucky Strike means *fine* tobacco in the cigarette that always smokes smoothly and evenly. You'll want to make your next carton Lucky Strike—because Luckies are *made better* to *taste better*.

SO-Be Happy-**GO LUCKY!**

LUCKIES TASTE BETTER!

PRODUCT OF *The American Tobacco Company* AMERICA'S LEADING MANUFACTURER OF CIGARETTES

WILLIAMSTOWN, MASS.

Dine at
Williams Inn

On the Campus
of Williams College

A short and beautiful drive
to the top of the Berkshires

★

Lobster served 8 Delicious Ways
Steak — Brook Trout — Guinea Hen
Cocktails of course
FOOD SERVED ALL DAY

Recommended by Gourmet and Duncan Hines

The first of 14 Treadway Inns located in
New England, New York and Florida

YALE
BARN

Presents

FINE FOOD
AND GROG

Open Every Day

ROUTE 44
BETWEEN
CANAAN & NORFOLK
CONNECTICUT

DANCING EVERY WEDNESDAY AND SATURDAY NIGHT

far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the Symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the Symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The Symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the Symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the Symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose the Symphony's great qualities.

Eleventh Program

Wotan's Farewell and Fire Magic from "Die Walküre" (Close of Act III)

By Richard Wagner

Born in Leipzig on May 22, 1813; died in Venice on February 13, 1883

The last scene in *Die Walküre* is the summit of a mountain, a craggy and precipitous spot and a haven of the Valkyries. Wotan has angrily dis-

Eleventh Program

Saturday Evening, August 2, at 8:15

PIERRE MONTEUX *Conducting*

WAGNER . . Wotan's Farewell and Fire Music from "Die Walküre" (Act III)

JAMES PEASE, *Bass*

WAGNER . . . . . "Siegfried", Act III, Scene II

MARGARET HARSHAW, *Soprano* HOWARD VANDENBURG, *Tenor*

INTERMISSION

WAGNER . . . . . Excerpts from "Götterdämmerung"

Siegfried's Rhine Journey
Death of Siegfried
Immolation Scene (Finale)

MARGARET HARSHAW, *Soprano*

Elm Court

Lenox, Massachusetts

Cordially Invites
You and Your Friends
To Visit Our
GREEN HOUSES AND GARDENS

AT THE
MANSION HOUSE
COCKTAILS – LUNCHEON – TEA
DINNER – ROOMS

Lenox 670

You don't have to take it with you

Wherever you go, stationery departments in fine stores can match your favorite Eaton Open Stock paper. For Eaton thoughtfully provides its Open Stock letter papers in slim compact boxes, the envelopes separately available. You buy what you want, when you want it, always sure of a perfect match. Economical — you waste nothing. Convenient — at fine stores, everywhere. And always correct.

Eaton's Fine Letter Papers
in Open Stock
made in the Berkshires · Pittsfield, Massachusetts

missed the maidens as they have tried to shield their sister, and Brünnhilde alone has had to face his godlike wrath. She has opposed divine authority, raised her spear against it to protect the unsanctified union of Siegmund and Sieglinde. She has even brought Sieglinde to this refuge — Sieglinde who, soon to perish, will first bear a son, the destined hero Siegfried. Brünnhilde, Wotan has said, must forfeit the attributes of a goddess, her proud inviolability, her divine maidenhood, her place at Valhalla. She is to be left defenceless before the first mortal who may come to claim her as wife. Brünnhilde has plead to be spared from the indignity. Has her transgression justified this terrible degradation? Has she not in fact fulfilled his secret wish in helping the race of the Wälsungs whom he has fathered and loved? May she not in her punishment at least be encircled with a defence such as Loge might give, a fire which no chance comer but only a hero might penetrate?

Wotan is touched by the appeal of the once intrepid and indomitable, but now helpless Brünnhilde, and he accedes to her request. In the remainder of the scene, he is no longer the wrathful God, she the impenetrable Goddess. They are father and daughter, the parent taking farewell of his favorite child whom he is never to see again. He must strip her of her divine qualities, though his heart cry out against it. His very human emotion, pervading the close of *Die Walküre,* must in his own torn heart submit to the unalterable law which as ruler he is bound to enforce. He invokes Loge as the motive of that god develops into flickering flames. The motive of Fate darkly underlies it. The coming of Siegfried, who is to release Brünnhilde, is foretold as his motive as deliverer flashes prophetically across the scene. The motives of Fire and Sleep are inextricable, for the same magic charm imposes both.

JAMES PEASE made his professional debut with the Philadelphia Opera Company in 1941. His career was interrupted by three years of service in the American Air Force. His appearance in the Berkshire Music Center's production of *Peter Grimes* in 1946 was the first of many occasions when he has sung at Tanglewood, and elsewhere with this orchestra. He has been a leading singer in the productions of the New York City Center Opera.

Siegfried, Act III, Scene II

By Richard Wagner

Born in Leipzig on May 22, 1813; died in Venice on February 13, 1883

The final scene of *Siegfried* is a rocky mountain peak, as in the third act of *Die Walküre.*

In the foreground, beneath a spreading fir tree, lies Brünnhilde, fully armed, in deep sleep. Siegfried, attaining the pinnacle of his climb through the protecting fire imposed by Loge in *Die Walküre,*

at the command of Wotan, looks around in astonishment. The glow and vapors have disappeared, leaving a clear, brilliant blue sky. The sparkling sun, the rarefied atmosphere, the wonderment of the hero — these things are somehow conveyed by a long passage for the violins alone. The words of Albert Lavignac admirably describe what follows:

"He gently detaches the helmet to make the sleeper more comfortable. Magnificent tresses escape from it. Siegfried stands still in astonishment and admiration. He now wants to take off the stifling cuirass and with the edge of his sword he carefully cuts the thongs which hold the armour together: he is amazed and agitated at the sight of the graceful form of a woman enveloped in a flowing white garment. Suddenly his heart is greatly troubled and seized with a mortal agony, and in his emotion he calls on the memory of his mother. Is this fear which at length he feels? Was it reserved for this adorable being to inspire him with terror? To awaken the maiden he presses a long kiss upon her lips; Brünnhilde then opens her eyes, and they gaze upon one another with delight.

"The Walkyrie slowly raises herself and addresses a solemn hymn to the sun's light, from whose beams she has so long been banished. Who has awakened her from her interminable sleep? Siegfried with emotion tells her his name. Brünnhilde joins her song of joy and gratitude to that of Siegfried, Siegfried the well-beloved, who, even before his birth, was the object of her love and care.

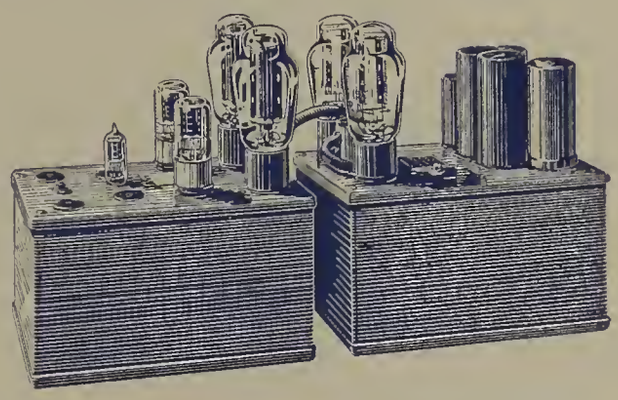
"Earthly love wells up in her heart and fills her whole being; in vain she still tries to struggle with herself and repulse the ardour of Siegfried, who beseeches her to be his; love is too strong. Brünnhilde is intoxicated with it. She will abandon the cause of the gods. Let them all perish, that old and decrepit race; let Walhalla de destroyed; let the Burg crumble into dust; let the eternals come to an end! . . .

"In uncontrollable emotion she throws herself into the arms of her lover, who receives her with ecstasy.

"(The gathering climax of this passionate scene engenders new motives of outpouring lyric fervor. The awaking Brünnhilde's *'Heil dir, Sonne! Heil dir Licht!, Heil dir leuchtender Tag!'*, introduced by glittering harp arpeggios, is answered by Siegfried's *'Heil der Mutter, die mich gebar!'*, in which the two voices are joined. There follow a wealth of new motives in this ecstatic vein (three of them figure in the *Siegfried Idyll,* which Wagner com-

Visit the
Tanglewood Music Store
and the Hawthorne Cottage

For the world's finest music . . .



McIntosh *world's finest amplifier!*

Hear your treasured record collection at its best with a McIntosh amplifier . . . the unique, patented instrument of laboratory quality that can easily become the heart of your custom radio-phono-TV installation. Write for booklets and name of nearest dealer.

IN BOSTON: RADIO SHACK, 167 Washington St., RADIO WIRE & TELEVISION, 110 Federal St., DeNAMBRO RADIO, 1111 Commonwealth Ave.

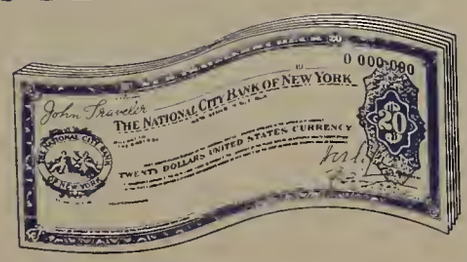
McIntosh Laboratory, Inc. 320 Water St. Binghamton, N. Y.

TRAVEL NOTE NCB Carry

NATIONAL CITY BANK TRAVELERS CHECKS

• Like cash—spendable everywhere • Unlike cash—prompt refund, if lost or stolen • Good until used • Cost only 75¢ per $100 • Buy them at your bank

NCB TRAVELERS CHECKS



BACKED BY THE NATIONAL CITY BANK OF NEW YORK
First in World Wide Banking
Member Federal Deposit Insurance Corporation

A WORD ON
Traffic Conditions

The large number of cars coming to the Berkshire Festival Concerts taxes the highway approaches to Tanglewood and makes for traffic congestion. The Massachusetts State Police, the Department of Public Works, police officials of Lenox, Stockbridge, Lee and Pittsfield and the administration of the concerts are cooperating fully to improve the traffic situation. A new four-lane bypass has been completed to help relieve the town of Lenox of through traffic. Nevertheless there is bound to be some traffic delay, and Festival visitors are urged to be reconciled to it in advance. You can help in several ways.

1. **FOLLOW THE TANGLEWOOD SIGNS,** which have been placed by the State Police and the Department of Public Works to show the least congested approaches.
2. **COME EARLY.** The grounds will open at noon on Sunday and at six o'clock for evening concerts. The buffet at Tanglewood will serve sandwiches, soups, beverages and other light meals before concerts. Many visitors bring picnic meals to eat on the grounds.
3. **STAY LATE.** The sudden outpouring of cars onto the highways at the close of the concerts is the principal cause of traffic delay. You are invited to stay at Tanglewood as long as convenient. The formal gardens will be open and lighted for at least an hour after every concert.
4. **HAVE PATIENCE.**

posed just after *Siegfried*). The memories and hopes of the lovers recall a great number of motives already known, making the finale at once profuse and precipitate, an old world radiantly lighted with a new ardor)."

MARGARET HARSHAW began her career singing at Robin Hood Dell, Philadelphia, where she appeared in summer opera productions. At the same time she studied with William von Wymetal of the Curtis Institute. She also studied with Madame Schoen-Renée while attending the Juilliard School of Music on scholarship. Making her debut with the Metropolitan Opera Company in 1942 she subsequently sang in opera in various parts of the world. She extended her voice from contralto to soprano and returned to the Metropolitan Opera in 1951 where she has sung such parts as Senta in *The Flying Dutchman,* Brünhilde in *Götterdämmerung,* Kundry in *Parsifal,* as well as *Isolde.*

HOWARD VANDENBURG, born in Buffalo, has had a considerable career in opera. He first sang baritone parts but he has more recently developed his voice in the tenor range. In the season past he has sung in various European opera houses, with the New York City Center Opera. He sang in Berg's *Wozzeck* last winter. He is shortly returning to Europe for further engagements.

Refreshments are served at the Tanglewood Cafeteria before concerts and at intermission.

NEW ENGLAND CONSERVATORY OF MUSIC

HARRISON KELLER, *Director*

Faculty of the Conservatory includes the following members of the Faculty of the Berkshire Music Center

RAYMOND ALLARD
RICHARD BURGIN
SARAH CALDWELL
GINO CIOFFI
JOSEPH DE PASQUALE
GEORGES FOUREL
BORIS GOLDOVSKY
ALFRED KRIPS
GEORGES LAURENT
ROSARIO MAZZEO
GEORGES MOLEUX
WILLEM VALKENIER
ROGER VOISIN
FELIX WOLFES
ALFRED ZIGHERA
BERNARD ZIGHERA

Fall term begins September 15

For full information write the DEAN, 290 HUNTINGTON AVE., BOSTON, MASS.

AEOLIAN-SKINNER ORGAN COMPANY, INC., BOSTON

Builders of the Instruments in

SYMPHONY HALL *and* TANGLEWOOD

☆ ☆ ☆

WILLIAM E. ZEUCH
Vice President

G. DONALD HARRISON
President

JOSEPH S. WHITEFORD
Vice President

IMMOLATION SCENE (Finale)
"GÖTTERDÄMMERUNG"
By RICHARD WAGNER

Born in Leipzig on May 22, 1813; died in Venice on February 13, 1883

A great funeral pyre has been built upon the shores of the Rhine for Siegfried, the slain hero. Brünnhilde takes the Ring from the finger of Siegfried. "Putting the Ring on her own finger," writes Ernest Newman in his description of the *Dusk of the Gods** "she turns to the pile of logs on which Siegfried's body lies stretched, and taking a firebrand from one of the men she swings it and points to the background. 'Fly home, ye ravens' she cries; 'tell this tale to Wotan, that here on the Rhine ye have heard! Wend your way to Brünnhilde's rock, and bid Loge hasten to Valhalla, for the God's twilight comes at last! So I cast the brand on Valhalla's glittering towers!' She throws the brand upon the pyre, which instantly breaks into flame; two ravens fly up from the rock by the shore and disappear in the background. The men bring forward her horse; she goes to it, unbridles it, speaks loving, confidential words to it, and gives herself up to the rapture of the thought of a fiery death for both of them with their hero.

"Mounting the horse, she urges him towards the pyre, into which he leaps with her. The pyre blazes up, filling the stage in front of the hall.

"A cloud of smoke floats towards the background; at the same time the Rhine swells mightily and pours its flood over the fire. On its waves the three Rhine-daughters are seen swimming forward. At the sight of them, Hagen, who has been watching Brünnhilde with increasing anxiety, hastily rids himself of shield, spear, and helmet, and plunges madly into the flood. Two of the Rhinemaidens throw their arms about his neck and draw him down into the depths with them, while Flosshilde exultantly holds the recovered Ring on high. The hall crashes in ruins, and in the fiery glow in the distance we see the interior of Valhalla, in which the gods and heroes sit assembled. Flames seize upon the hall as the curtain falls.

"The orchestra all this while has been pouring out a mighty flood of tone, and the gloom and the power of it and the extremity of the catastrophe become oppressive. But for the final bars of all Wagner reserves an exquisite stroke: the last strain to greet our ears is a new version of the motive of Redemption by Love given out in soft consolatory tones by the strings."

* *Stories of the Great Operas.*

Tanglewood Music Store
Located to the right of the Main Gate

CARROLL, VERGE & WHIPPLE, INC.
General Contractors — Consulting Engineers
◆ ◆ ◆
PITTSFIELD, MASSACHUSETTS

BERKSHIRE RESTAURANT, INC.
Sea Food Our Specialty — Choice Liquors
141 - 143 WEST STREET, PITTSFIELD, MASS. - - - - - - - - Tel. 2-0512
SEATING CAPACITY — 600 GUESTS

WITH THE

REK-O-KUT

Recitalist

PORTABLE, FULL-RANGE 3-SPEED, HI-FI PHONOGRAPH

The delights of the Berkshire Festival can be carried with you on your travels and into your home, through the feeling of "musical presence" provided by the incomparable RECITALIST.

IRVING KOLODIN, music editor of the Saturday Review, says: ". . . the RECITALIST . . . appeals to a music lover who wants accurate, undistorted reproduction . . . and who doesn't have space to accommodate a console. . . ."

Exclusive features include the Polyphonic Selector, which enables the RECITALIST to reproduce the full broad range of any recording at any listening level . . . Exceptionally powerful Speaker and excellent amplifier easily accommodate outdoor groups up to several hundred listeners.

Model RP-43C $229.95

REK-O-KUT Phonographs, Turntables and Disc Recorders are sold at all leading Music Dealers, Radio Parts Distributors and Audio-Visual Dealers. Write direct to factory for complete, illustrated literature.

REK-O-KUT CO.

38-01 Queens Boulevard Long Island City 1, N. Y.

Twelfth Program

Overture to Goethe's "Egmont," Op. 84

By Ludwig van Beethoven

Born in Bonn, December 16 (?), 1770; died in Vienna, March 26, 1827

Composed in 1810, the Overture (together with the incidental music) was first performed at a production of Goethe's play by Hartl in the Hofburg Theater in Vienna, May 24, 1810.

It is said that Beethoven hoped to get a commission for music to Schiller's *William Tell,* and would have preferred it. Certainly there are no signs of half-heartedness in the *Egmont* music.

The heroic Count of the Netherlands, champion of liberty and independence for his people, meeting both on the scaffold under an unscrupulous dictator, was an ideal subject for the republican Beethoven. His deep admiration for Goethe is well known.

Without going into musical particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels, as his soldiery patrol the streets, under the decree that "two or three, found conversing together in the streets, are, without trial, declared guilty of high treason"; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

Goethe in the autumn of 1775 happened upon a history of the Netherlands, written in Latin by Strada, a Jesuit. He was at once struck with the alleged conversation between Egmont and Orange, in which Orange urges his friend in vain to flee with him, and save his life. "For Goethe," writes Georg Brandes, "this becomes the contrast between the serious, sober, thoughtful man of reason, and the genial, carefree soul replete with life and power, believing in the stars and rejecting judicial circumspection. Egmont's spirit is akin to his; he is indeed blood of his blood." The poet wrote his play scene by scene in the ensuing years, completing it in Rome in 1787.

Symphony No. 8 in F Major, Op. 93

By Ludwig van Beethoven

Born in Bonn, December 16 (?), 1770; died in Vienna, March 26, 1827

Completed in 1812, the Eighth Symphony had its first performance at the Redoutensaal in Vienna, February 27, 1814.

The Eighth Symphony uses the modest orchestra of the Seventh. Neither trumpets nor drums are

Twelfth Program

Sunday Afternoon, August 3, at 3:00

BEETHOVEN . . . . . Overture to "Egmont," *Op.* 84

BEETHOVEN . . . . . Symphony No. 8, in F major, *Op.* 93

I. Allegro vivace con brio
II. Allegretto scherzando
III. Tempo di menuetto
IV. Allegro vivace

DEBUSSY . . . . . "Ibéria" ("Images" for Orchestra, No. 2)

I. Par les rues et par les chemins (In the streets and byways)
II. Les parfums de la nuit (The fragrance of the night)
III. Le matin d'un jour de fête (The morning of a festival day)

INTERMISSION

HONEGGER . . . . . "La Danse des Morts," for Baritone, Soprano, Contralto, Narrator, Chorus and Orchestra

I. Dialogue
II. Danse des Morts
III. Lamento
IV. Sanglots
V. La réponse de Dieu
VI. Espérance dans la croix

Baritone: RICHARD SHARRETTS
Soprano: IRENE JORDAN
Contralto: BETTY LOU ALLEN
Narrator: ARNOLD MOSS
BERKSHIRE FESTIVAL CHORUS, *prepared by* HUGH ROSS

RENSSELAER POLYTECHNIC INSTITUTE FIELD HOUSE
Troy, N. Y.

THE MUSICAL AND CULTURAL CENTER
of the Capitol District
WILL OFFER A SERIES OF
Concerts and Cultural Attractions
On the
FIELD HOUSE CONCERT STAGE
During the 1952-53 Season

OCT. 21 — NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA
Dimitri Mitropoulos, *Conductor*

NOV. 23 — DANISH STATE SYMPHONY ORCHESTRA
Thomas Jensen, *Conductor*

JAN. 20 — BOSTON POPS TOUR ORCHESTRA
Arthur Fiedler, *Conductor*

FEB. 11 — GERSHWIN CONCERT ORCHESTRA
Lorin Maazel, *Conductor;* Sanroma, *Pianist*
Theodor Uppman, *Baritone;* Carolyn Long, *Soprano*

MAR. 13 — CHICAGO SYMPHONY ORCHESTRA
Rafael Kubelik, *Conductor*

Program and Information on
CONCERT SERIES and SINGLE CONCERT TICKETS
(*including New Grandstand Chairs*)
now available

NOV. 3 — GREEN PASTURES
Marc Connelly, *Narrator*
Leonard dePaur Chorus

NOV. 18 — FIRST DRAMA QUARTETTE
Charles Boyer, Charles Laughton
Cedric Hardwicke, Agnes Moorehead
in "DON JUAN IN HELL"

For Choice Seats and Program
Write
H. L. GARREN, *Managing Director*
RPI FIELD HOUSE, TROY, NEW YORK
Telephone Troy, AShley 4-0900

called for in the second movement. In the Finale the timpani are tuned in octaves — a new precedent. The sketchbooks indicate that Beethoven considered an introduction to the first movement. He abandoned his idea, to start squarely upon the beat with his first theme, setting the character of the work in its graceful melodic simplicity. This movement, like the rest, does not rely upon thematic contrast. The development is rich in fanciful involutions within that domain of the musician's art where words have never penetrated. The fine coda is an extension of the original one to exactly twice its length (by the evidence of a drum part used in the first performance).

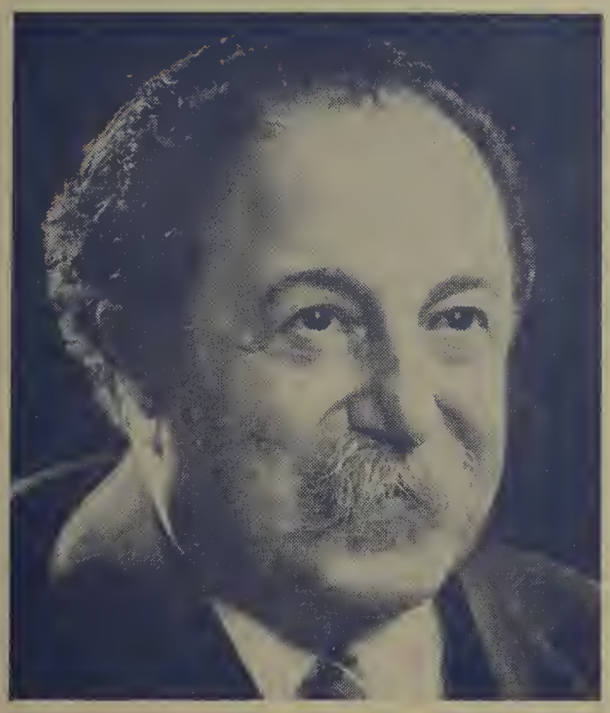
The allegretto scherzando supplants anything so serious as a slow movement. The light staccato chords in the winds, repeated with clocklike regularity, are associated with the metronome, then called "chronometer," the invention of Beethoven's friend Johann Nepomuk Maelzel, on account of a canon written by Beethoven on the same theme and sung by the composer, the inventor, and a group of friends at an evening's party. Thayer disproves Schindler's vague assertion that the party and the canon antedated the symphony. It must certainly have been written upon the theme of the completed symphony. The humor of the allegretto scherzando is of the desirable sort that makes its point briefly — and stops there.

The tempo di menuetto of the third movement, considerably slower than the *scherzo* which by that time Beethoven had so fully developed, was probably conditioned by the absence of a true slow movement to precede it — repose of pace was æsthetically required before the swift finale. One recalls Wagner's paragraphs in his brochure on conducting, wherein he takes Mendelssohn sharply to task for his rapid tempo in conducting this movement.

In the third movement Beethoven was as brief as the form allowed; in the second movement he was briefer than form allowed. In the allegro vivace he let his galloping fancy carry him where it willed, to exceeding, and entirely pardonable, lengths. The capricious humor, withheld in the third movement, reasserts itself with delicate and airy grace in the opening pianissimo measures. The fertility and invention of the movement is the more astonishing for the mere fragments of themes upon which the whole captivating structure is built. About the "terrible C-sharp" which so greatly disturbed Sir George, Tovey has this to say, speaking of the coda: "With all its originality and wealth there has so far been no puzzling or abnormal feature in the movement, with one glaring exception. What on earth did that irrelevant roaring C-sharp mean? Thereby hangs a tail, viz., a Coda that is nearly as long as the whole body of the movement. The pun is not more violent than Beethoven's harmonic or enharmonic jokes on this point. . . . Now it suddenly appears that Beethoven has held that note in store

Hear them again... on

RCA VICTOR Records



. . . a triumph magnificently repeated

PIERRE MONTEUX conducted two historic "firsts" for Stravinsky's The Rite of Spring . . . its 1913 world première in Paris, its 1924 Boston première. Again with the Boston Symphony Orchestra, he encores for you this modern masterpiece in a breath-taking new performance on Red Seal recordings.

Stravinsky: The Rite of Spring
(Le Sacre du Printemps)

With the San Francisco Symphony Orchestra:
Chausson: Symphony in B-Flat, Op. 20
Franck: Symphony in D Minor
Berlioz: Symphonie Fantastique

. . . an unsurpassed glow of tone

CHARLES MUNCH—Absorption, directness, devotion . . . to these his musicians respond with an unsurpassed beauty and glow of tone. Among the brilliant RCA Victor Red Seal performances which he and the Boston Symphony Orchestra bring for your "at home" concerts:

Beethoven: Symphony No. 1 in C
Symphony No. 7 in A
Brahms: Symphony No. 4

In album, "Charles Munch Conducts French Music"
Ravel: Rapsodie Espagnole and La Valse
Saint-Saëns: La Princesse Jaune Overture
Berlioz: Beatrice and Benedict Overture
Lalo: Le Roi D'Ys Overture

All selections on "45" and Long Play

Hear these superb performances today at the

TANGLEWOOD MUSIC STORE

BLUE BIRD SPORT SHOP
MAIN STREET . . . STOCKBRIDGE, MASS.
Distinctive Woolen Sportwear
WINTER SHOP
52 GREEN STREET, NORTHAMPTON, MASS.
(Opposite Smith College Campus)

The Carry-All
A COUNTRY GIFT SHOP
ARTS AND CRAFTS
Route 183 — 2 miles south of Tanglewood

GLOBE-TROTTER ANTIQUES
in the Berkshire Inn on U. S. 7 in Gt. Barrington.
Noted for beautiful gifts and unique jewelry at attractive prices.
It's a delight to browse in this most captivating shop afternoons or evenings including Sundays.

The Shop at HAWLEY WOOD FARM
APPROPRIATE ANTIQUE AND MODERN ACCESSORIES
FLOOR AND WALL STENCILING
ROUTE 8 *NEW BOSTON, MASS.*

PITTSFIELD
ANTIQUES SHOW AND SALE
Masonic Temple, South Street
PITTSFIELD, MASS.
JULY 24 THRU AUGUST 9
(Not open Sundays)
11 A.M. TO 10:30 P.M. DAILY
Take advantage of this opportunity to see and buy the finest in antiques while you are in the Berkshires.
Admission 65 cents tax included.

wherewith to batter at the door of some immensely distant key. Out bursts the theme, then, in F-sharp minor. Can we ever find a way home again? Well, E-sharp (or F natural) is the leading note of this new key, and upon E-sharp the trumpets pounce, and hammer away at it until they have thoroughly convinced the orchestra that they mean it for the tonic. When this is settled, in sails the radiant Second Subject again. . . . Unquenchable laughter arises among the blessed Gods. The laughter has all the vaults of heaven wherein to disperse itself and to gather again into the last long series of joyous shouts which, after all its surprises, bring the Symphony to its end as punctually as planets complete their orbits."

"Iberia," "Images" for Orchestra, No. 2

By Claude Debussy

Born in St. Germain (Seine-et-Oise), France, August 22, 1862; died in Paris, March 25, 1918

Debussy completed the *Rondes de Printemps* in 1909, *Ibéria* in 1910, and *Gigues* in 1912. The three *Images* as published bore numbers in reverse order. *Ibéria* was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910.

Debussy wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called: I. *"Gigues Tristes,"* II. *"Ibéria,"* III. *"Valses* (?)" Before long the project had become an orchestral one, and the questioned *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger

SAMMY VINCENT
MUSIC CENTER
BERKSHIRE'S LARGEST MUSIC CENTER
-- Records -- Radios -- Television -- Baldwin Pianos --
23 North Street, Pittsfield

protects your records
original electrostatic eliminator
PROLONGS LIFE OF RECORDS
ELIMINATES STATIC ELECTRICITY
DECREASES SURFACE NOISE
INCREASES FIDELITY
CLEANS AND POLISHES ALL RECORDS
Greatest discovery since the phonograph needle. Completely eliminates dust on record caused by electrostatic forces. Gives you crystal clear music.
Free literature on request
Sold wherever records are sold
$1.00
2-oz. bottle
PARIN PRODUCTS
3130 Mountain View Ave.
Los Angeles, California.

Lifelike Music for You to Enjoy at Amazing Low Cost!

HIGH FIDELITY CUSTOM PHONO-RADIO "PACKAGES"

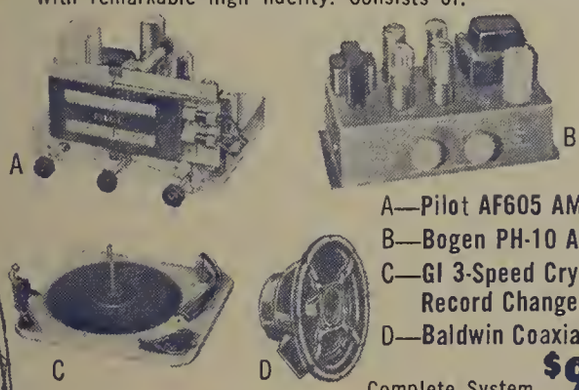
EASY TO INSTALL! ANYONE CAN DO IT!

HUDSON "custom-packaged" HI-FI Phono-Radio systems feature nationally-famous components which come to you completely adapted and wired . . . install it yourself . . . it's easy! All you simply do is plug together and install anywhere in your home . . . in the wall, bookcase or in any cabinet of your choice. You SAVE hundreds of dollars with this practical assemble-at-home method.

ALL FAMOUS MAKES IN STOCK

Hudson carries the largest and most complete stocks of all nationally-famous high fidelity components and custom "packaged" systems in all price ranges. Three of the finest HI-FI "packages" in its price group are illustrated here.

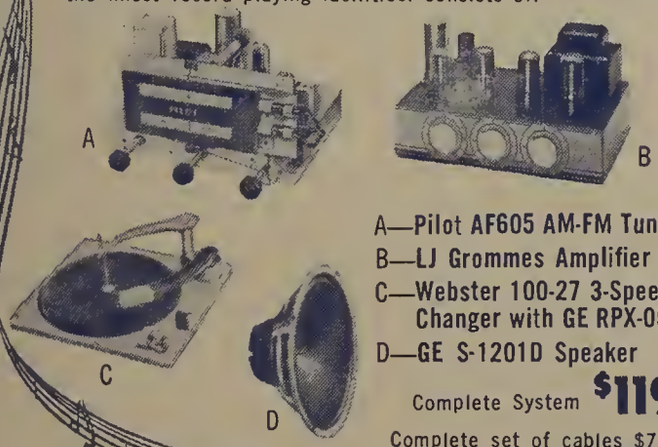
PACKAGE NO. 1. Truly fine HI-FI performance, never before achieved in a Phono-Radio System at such an amazing low price. Covers the full recorded frequency range with remarkable high fidelity. Consists of:



A—Pilot AF605 AM-FM Tuner
B—Bogen PH-10 Amplifier
C—GI 3-Speed Crystal Record Changer
D—Baldwin Coaxial Speaker

Complete System **$99.50**
Complete set of cables $7.50 extra

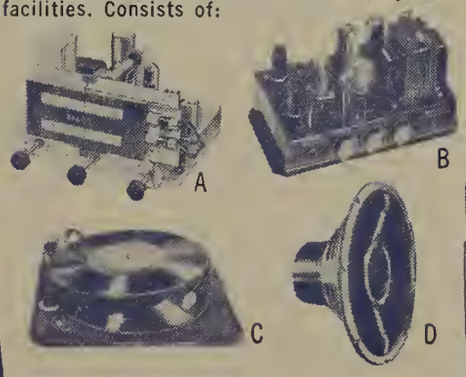
PACKAGE NO. 2. Our most popular Phono-Radio System. Low priced but superb in quality and performance . . . a Great Value! Provides smooth, high fidelity broadcast reception and the finest record playing facilities. Consists of:



A—Pilot AF605 AM-FM Tuner
B—LJ Grommes Amplifier
C—Webster 100-27 3-Speed Record Changer with GE RPX-050 Cartridge
D—GE S-1201D Speaker

Complete System **$119.50**
Complete set of cables $7.50 extra

PACKAGE NO. 3. Best in the economy group. Exceptional power and versatility of this combination provides smooth tuning, faithful reproduction and finest tone quality imaginable. Garrard Changer and Audax Magnetic Pickup give the best in record playing facilities. Consists of:



A—Pilot AF605 AM-FM Tuner
B—Bell 2122A Amplifier
C—Garrard RC-80 3-Speed Record Changer with Audax R2G Cartridge
D—Jensen K210 Speaker

Complete System **$149.50**
Complete set of cables $7.50 extra

VISIT OUR SOUND STUDIOS

Here, you can listen to any one of 15,000 possible combinations of ALL nationally famous High Fidelity Components by easy push-button remote control action. Visit us soon!

Write for literature on all makes.

HUDSON
RADIO & TELEVISION CORP.

UPTOWN:
48 West 48th St., New York 19, N.Y.

DOWNTOWN:
212 Fulton Street, New York 7, N.Y.

PHONE: Circle 6-4060

over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of *Pelléas*. Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *Iberia;* shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer — and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that *Ibéria* will be ready as soon as the *Rondes de Printemps,* the third of the *Images,* is "right and as I wish it." By Christmas of 1908, the first full draft of *Ibéria* was completed, but the composer was by that time involved in a project for an opera on Poe's *Fall of the House of Usher,* immediately followed by another operatic project which, like the first, came to nothing: *The Devil in the Belfry.*

MERRYWOOD *at* LENOX

A unique summer's experience in Music and the Arts for Girls — 6 to 16 years — Boarding and Day Pupils. Merrywood has its own children's theatre for training in the Drama and in the Dance. Swimming, Canoeing and Riding under expert instruction.

Valerie Deucher, *Director*

Lenox, Mass., Old Stockbridge Road (Tel. Lenox 79)

"AN EYE FOR MUSIC"

by Martha Burnham Humphrey

Delightful action sketches and human interest stories of *Serge Koussevitzky* in his last decade with Boston Symphony. Also sketches and stories of Munch, Bernstein, Carvalho, Stokowski, Mitropoulos and many other conductors and players.

On sale at the Tanglewood Music Store — $3.50

"La Danse des Morts"
(The Dance of the Dead)

By Arthur Honegger

Born in Le Havre, France, March 10, 1892

La Danse des Morts was completed October 25, 1938 and was first performed in Basel on March 2, 1940, a fateful moment in history to which the new work proved singularly appropriate. There was a performance in this country by the Orchestra of Fort Wayne, Igor Buketoff conductor, April 5, 1949.

"La Danse des Morts" for baritone, soprano, contralto, narrator, mixed chorus and orchestra is set to a text of Paul Claudel in which the part of the narrator is drawn from the book of Ezekiel (XXXVII, 1-14). It was Paul Claudel who provided the text for Honegger's *Jeanne d'Arc au Bucher.* When the latter was first produced in Basel, Switzerland, Claudel was present at the rehearsals and it is said was impressed by the famous woodcuts, in that city, of *The Dance of Death* by Hans Holbein the

E. J. CRAMER

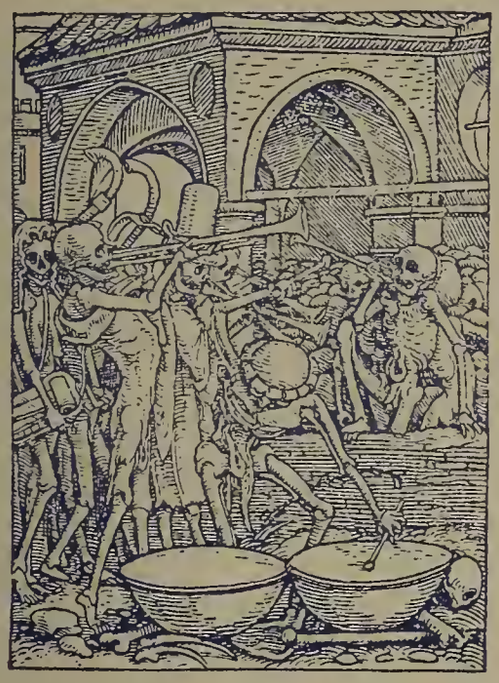
General Contractor

PITTSFIELD, MASSACHUSETTS

SPRAGUE ELECTRIC COMPANY

NORTH ADAMS, MASSACHUSETTS

Manufacturers of Electrical Components



Younger (1497-1543). These woodcuts show Death in the form of a skeleton, lurking close to individuals in all walks of life from Pope to beggar (and not forgetting the ladies),* ready for his inexorable moment. The fifth of these, *Triumph of Death,* obviously suggested to Claudel the second movement, and is reproduced on the cover of the score (likewise in this program). Claudel's text, with its more hopeful final promise of salvation, is based principally on the Old Testament. He has pointed out that his conception of *La Danse des Morts* has been threefold: "Remember, man, that thou art dust"; "Remember, man, that thou art spirit"; "Remember, man, that thou art a rock." This is in accordance with the chapter of Ezekiel in which the resurrection is prophesied and Israel is promised by God to be made a single nation, "for on firm and solid rock I will set my children."

José Bruyr in his book on Honegger speaks of *La Danse* and *Jeanne d'Arc* as "two messages not from man to man, but from man to God, destined to be heard in circumstances which made them a sort of consecration by experience, transcending their subject; they were to become during the hard years that followed something more than two works of art — two works rather of meditation and of prayer."

I. *Dialogue.* The part of the narrator is drawn from the Book of Ezekiel. Each of the first ten verses of Chapter XXXVII, as he propounds them, is answered by a choral commentary. Thus the Lord tells Ezekiel to prophesy that the bones of the dead shall be raised and made to live, and thus it comes to pass.

II. *The Dance of the Dead.* This is the spectacle of what ensues: "On the bridge of the tomb see the throng of ghostly dancers." The revolutionary *Carmagnole,* and the traditional death chant, the *Dies Irae,* are called upon to underline the orgy.

* Holbein's *"Simulachres de la Mort"* were published in Lyon in 1538. The complete set of 53 woodcuts appeared posthumously in 1545.

A Festival

of

CONTEMPORARY CHAMBER MUSIC

at

MUSIC MOUNTAIN

Falls Village, Connecticut

by

THE BERKSHIRE QUARTET

URICO ROSSI — FRITZ MAGG
DAVID DAWSON — ALBERT LAZAN

FRIDAY, AUGUST 1
HALSEY STEVENS: "Quartet No. 1"
PAUL HINDEMITH: "Sonata for Cello Solo, Opus 25 #3"
CAMARGO GUARNIERI: "String Quartet"

FRIDAY, AUGUST 15
HENRY COWELL: "Hymn, Choral and Fuguing Tune #8"
PRIAULX RANIER: "Sonata for Viola and Piano"
JOHN VERRALL: "String Quartet" (*first perf.*)

FRIDAY, AUGUST 29
G. FRANCESCO MALIPIERO: "Rispetti e Strambotti"
BURRILL PHILLIPS: "Sonata for Violin and Piano"
QUINCY PORTER: "Quartet No. 1"

Week End Concerts

FRIDAY, SEPTEMBER 5
THOMAS BEVERSDORF: "Quartet for Strings" (*first performance*)
BOHUSLAV MARTINU: "Viola Quintet"
VICTOR BABIN: "String Quartet"

SATURDAY, SEPTEMBER 6
OTTO LUENING: "Quartet No. 3"
ERNST TOCH: "Piano Quintet"
PAUL HINDEMITH: "Quartet No. 3, Opus 22"

SUNDAY, SEPTEMBER 7
QUINCY PORTER: "Quartet No. 8"
ANIS FULEIHAN: "Quartet No. 1"
LUKAS FOSS: "Quartet in G"

All Concerts at 4 P.M. (E.D.T.)

Tickets on Sale at the Hall
Subscription $2.00 (tax included)

For information regarding the
FESTIVAL OF CONTEMPORARY CHAMBER MUSIC
and other
MUSIC MOUNTAIN Concerts call CAnaan 8-7126.

III. *Lament.* This is a baritone solo drawn from the Book of Job: "My life is as the wind that blows, and my substance before Thine eyes is less than naught. Man of man is born and lives not long. Behold, with what great sorrows, Lord, his life is filled! He groweth up like a flower, and suddenly he is broken. He flees like the shadow. Never doth he stay long in the same estate. And it is upon such a creature that Thou deignest to bestow

SERVICES

For Cool Refreshment . . .
For Rich Flavor . . .

It's Hoods
ICE CREAM

SMOOTH and DELICIOUS

BERKSHIRE ESTATES
REASONABLY PRICED
Ruth M. Furniss Stockbridge, Mass.

C. T. Brigham Co.
Since 1902
The Original Paper Jobber of Western Mass.
Paper Supplies and General Merchandise
PITTSFIELD Phone 2-5540

Carr Hardware Co.
Plumbing Supplies, Paints, Electrical and Household Supplies, Lighting Fixtures
413-415 North Street, Pittsfield *Phone* 2-1581

A BEAUTIFUL SMALL ESTATE
in the Berkshire Highlands

Forty-five minutes from Pittsfield. 300 acres of secluded mountain land. 2 lakes, several brooks, most extensive view, bridal paths, excellent hunting and fishing. 8 room one hundred year old farm house modernized by a New York architect for year around living. 3 car garage and shop. Large farm barn. Low taxes. Unusual opportunity to secure a delightful modern mountain home in perfect condition reasonably.

COOPER REAL ESTATE AGENCY
29 Fenn Street, Pittsfield

"How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears."
MERCHANT OF VENICE—5, 1, 60.

CLARENCE DOHONEY, REALTOR
75 Main St., Lee, Mass., Tel. 376-W

J. H. Johnson's Sons, Inc.
Plumbing Contractors
Lenox, Massachusetts *Phone* 12W

WALTER LAHART
Plumbing and Heating Contractor
SHOP — Housatonic Street, Lenox *Phone* 397W
HOME — St. Ann's Lane, Lenox *Phone* 397R

WILLIAM T. LAHART
Electrical Contractor

SHOP
Church Street, Lenox . . . . . *Phone* 146W

HOME
School Street, Lenox . . . . . *Phone* 146R

Lenox National Bank
GENERAL BANKING SERVICE
TRAVELLERS CHEQUES • SAFE DEPOSIT BOXES

Lenox Package Store
RICHARD E. WHALEN, Prop.
We are Exclusive Distributors of
RARE JACK DANIELS
Beer : Ales : Legal Beverages
★
CHURCH STREET • LENOX, MASS.
Phone Lenox 57

the glance of Thine eyes. . . . I know that my Redeemer liveth and that at the latter day I shall be raised from the earth and that again I shall walk enveloped in mine own skin and in mine own flesh. I shall see God who hath saved me."

IV. *Weeping (Sanglots).* A choral plaint in Latin: "Antequam vadam et non revertar ad terram tenebrosam et opertam mortis caligine ubi nullus ordo sed sempiternus horror inhabitat.*

V. *The Lord's Response.* The Narrator quotes from Ezekiel (XXXVII, 11-14): "Behold, O my people, I will open your graves and cause you to come out of your graves and bring you into the land of Israel. And ye shall know that I am the Lord, when I have opened your graves, O my people, and brought you up out of your graves. And shall put my spirit in you, and ye shall live. And I shall place you in your own land. And then shall ye know that I the Lord have spoken it, and performed it, saith the Lord.

VI. *Hope in the Cross.* The soloists in turn, and then the chorus, prophecy the coming of the Saviour and Redeemer, and the promised land for the Sons of Israel.

VII. *Affirmation.* The final chorus is hopeful: "Think of it, man, thou art a rock, and on this same rock my church shall be established, and the gates of hell, they shall not prevail against it."

* Ere I go never to return to the dark and secret earth in the mists of death where no order but eternal horror dwells.

RICHARD SHARRETTS, born in Baltimore, has had wide experience in light opera and opera as well as concerts across the country. In the army he contributed a valuable book "Command Voice" which established a new method for giving commands. IRENE JORDAN is a native of Alabama. Following her season at Tanglewood in 1946 she appeared in *Peter Grimes,* she sang with the Metropolitan Opera Company, the first of many operatic engagements. BETTY LOU ALLEN, born in Youngstown, Ohio was a member of the Berkshire Music Center in 1951. She has appeared in Virgil Thomson's *Four Saints in Three Acts,* both in the ANTA production in New York and last June in Paris. Each of these singers is at present enrolled in the school at Tanglewood.

ARNOLD MOSS has long been associated with the Theatre Guild and has appeared elsewhere in Shakespearean and other productions. He is well known on radio broadcasts and in the films. He appeared with the Boston Symphony Orchestra as narrator in Honegger's *Jeanne d'Arc au Bûcher.*

Charles Munch and Arthur Honegger, Paris, May, 1952

Seventy-Second Season · 1952-1953

BOSTON SYMPHONY

ORCHESTRA

CHARLES MUNCH, *Music Director*

Concerts in

BOSTON (Symphony Hall) (Oct. 3–April 19)
24 Friday Afternoons
24 Saturday Evenings
9 Tuesday Evenings
6 Sunday Afternoons

CAMBRIDGE (Sanders Theatre)
6 Tuesday Evenings

PROVIDENCE (Veterans Auditorium)
5 Tuesday Evenings

NEW YORK (Carnegie Hall)
5 Wednesday Evenings
5 Saturday Afternoons

BROOKLYN (Academy of Music)
5 Friday Evenings

WASHINGTON (4), NEW HAVEN (2), HARTFORD, WORCESTER, NEW LONDON, NORTHAMPTON, SPRINGFIELD, NEWARK, PHILADELPHIA, NEW BRUNSWICK

COAST TO COAST TOUR
(Concerts to be announced)
April 20 – May 22

BOSTON POPS
ARTHUR FIEDLER, *Conductor*
(Symphony Hall, April 21 – June 28)

BOSTON POPS TOUR ORCHESTRA
ARTHUR FIEDLER, *Conductor*
January, February, March

Tanglewood, 1953

The BERKSHIRE FESTIVAL
CHARLES MUNCH, *Conductor*

The BERKSHIRE MUSIC CENTER
CHARLES MUNCH, *Director*

To receive later announcements leave your name and address at the ticket office, or write to George E. Judd, Manager, Symphony Hall, Boston.

Delightful Places To Stay, Lunch, or Dine

AVALOCH • A Country Inn

You will enjoy afternoon or after concert snacks on the terrace at the Avaloch Hillhouse. Just turn left as you come out the Tanglewood West Gate. Take the right hand road at the fork, and it is second driveway on the right. At most a five minute walk.

☆ *Fine American Plan Accommodations*

☆ *The Avaloch Meetings Saturday at 11:00 A.M.*

Chef Karl's

BREAKFAST • LUNCH • DINNER

Cuisine Par Excellence

Guest Rooms

Center of Lenox, Route 7-20 Telephone 8570

You will enjoy a visit to the

Old Coach Grille

at the CURTIS HOTEL *in Lenox Village*

•

Breakfast • *Lunch* • *Dinner*

Your favorite cocktail served in the garden or Cocktail Lounge

On Route 7 and 20 Tel. Lenox 16

A Symphony in F

A resort with an F major for fun, fine food, and fabulous location. Tennis, golf, riding, swimming and dancing. Open until November. Transient meals served. Sunday buffet supper from 5:30 to 6:30.

Recommended by Duncan Hines

Lunch $1.75 Dinner $2.25

EASTOVER - - - - lenox, massachusetts

HAWTHORNE HILL

Adjacent to Tanglewood

Within a five-minute walk to Tanglewood. Small inn and annex accommodating thirty people. American plan only.

LORNA and KENNETH SHELDON

West Street, Lenox Tel. 573

OPEN ALL YEAR

Beautiful Blantyre

Cocktails - Dinner Dancing.....Wed., Fri., Sat. evenings

Surprise Dance-Buffet.....Sat. evening — 6-12

Gay Buffets.....Concert evenings

Grilled Specialties.....every evening after 9

Guest Accommodations

LENOX - Route 20 Telephone Lenox 475

The Famous Buffet Lunch at MUSIC INN

on the open air dining terrace—1 to 2 p.m.—$2.50

Dinner (Reservation please)—6:30 to 7:30 p.m.—$3.25

"Music in Art"—Exhibition of sculpture, paintings and drawings—July 1 to September 3

"The Store at Music Inn" opens in July. Should you like to be on our mailing list, write for our Berkshire Almanac and Store Catalogue.

Music Inn, Lenox 8, Mass. Lenox 695

Pontoosuc Lodge

Delicious Meals

Viennese Pastries *Finest Liquors*

By Reservation Tel. 2-7148

5 miles North of Pittsfield

Sheffield Inn

SHEFFIELD, MASSACHUSETTS ON ROUTE No. 7

An Inn for Discriminating People

STUART M. BEARD, 2ND, *Owner and Mgr.*

Sun-Inside

Prop. Fred and Lucie Lancôme

Monterey, Rte. 23 • Tel.: Gr. Barrington 1148M3

WHERE FOOD HAS THE FRENCH FLAVOR OF DEEP CONTENTMENT

Luncheon Dinner

WENDOVER DAIRY BAR

JACK SWICKER

Fountain and Luncheonette Service

Complete Line of Quality Dairy Products

Church Street, Lenox LENOX 487-R

WHITE TREE INN

41 WENDELL AVENUE, PITTSFIELD

(formerly the Coffee Shop)

BREAKFAST — LUNCH — DINNER

Open 8 A.M. to 8 P.M.

THE YELLOW ASTER

PITTSFIELD-LENOX ROAD PITTSFIELD, MASS.

Luncheon • *Cocktail Lounge* • *Dinner*

12.00 to 2.00 Sundays 12.30 to 7.45 5.30 to 9.00

Closed Mondays

MRS. A. CASSANI, *Owner and Manager*

You can't drink "whiskey words"

No outpouring of fine sounding words can prove a whiskey to be fine tasting. The real proof comes when you pour out a drink and actually *try* it.

Then Melrose Rare shows its excellence—not in words, but in *taste*. The taste that comes only from the experienced blending of fine 6 year old whiskies and choice grain neutral spirits.

Of this same high quality are Melrose Gin—a London Dry Gin that's *really* dry—made from 100% American grain neutral spirits; 90 proof.

. . . and Melrose 8 Year Old Straight Bourbon Whiskey—every drop carefully aged for 8 long years; 90 proof. Try one today—get to know the quality that has been a Melrose tradition since 1885.

MELROSE

RARE

"Pay a little more

Drink a little less,

Treat yourself

to the very best."

BLENDED WHISKEY, 60% GRAIN NEUTRAL SPIRITS, 90 PROOF. STRAIGHT BOURBON WHISKEY, 90 PROOF. GIN, DISTILLED FROM 100% GRAIN NEUTRAL SPIRITS. MELROSE DISTILLERS, INC., N. Y., N. Y.

In the finest homes . . . on the concert stage it's *Baldwin*

Baldwin . . . personal choice of Charles Munch, Leonard Bernstein, Pierre Monteux.

The Baldwin is a pre-eminent piano of the concert world—yet it is essentially a piano for the home. That is why in homes where quality and enduring beauty are the measure of value you will find the Baldwin.

A Baldwin in your home, exquisite in its superb craftsmanship, will give you that rare pride, that lasting pleasure realized only through ownership of the finest.

Baldwin Grand and Baldwin-built Acrosonic and Hamilton Pianos, used exclusively at the Berkshire Music Festival and Music Center, are sold in all principal cities.

Baldwin

BERKSHIRE

Boston Symphony Orchestra

FESTIVAL

TANGLEWOOD

In Massachusetts
and New Hampshire
new Steinway Pianos
are sold ONLY by
M. STEINERT & SONS

STEINWAY . . .

the Enduring Choice

A century of leadership is significant of the unfailing QUALITY of the Steinway Piano. Since 1853 this superb instrument has been chosen by an overwhelming majority of musicians and concert artists—and by thousands of homes, large and small—as all that is finest in music. Many Steinway models, vertical or grand, invite your comparison, for beauty of tone, exacting craftsmanship and sustained stamina. No other piano is so worthy of your consideration.

M·Steinert & Sons 162 BOYLSTON STREET • BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD • WELLESLEY HILLS

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

Berkshire Festival, Season 1952

TANGLEWOOD, LENOX, MASSACHUSETTS

Music Shed

SERIES C

Concert Bulletin, with historical and descriptive notes by
JOHN N. BURK

COPYRIGHT, 1952, BY BOSTON SYMPHONY ORCHESTRA, INC.

Trustees of the Boston Symphony Orchestra, Inc.

HENRY B. CABOT, *President* JACOB J. KAPLAN, *Vice-President* RICHARD C. PAINE, *Treasurer*

PHILIP R. ALLEN THEODORE P. FERRIS FRANCIS W. HATCH MICHAEL T. KELLEHER RAYMOND S. WILKINS
JOHN NICHOLAS BROWN ALVAN T. FULLER M. A. DE WOLFE HOWE LEWIS PERRY OLIVER WOLCOTT
N. PENROSE HALLOWELL CHARLES D. JACKSON EDWARD A. TAFT

Tanglewood Advisory Committee

ALAN J. BLAU HENRY W. DWIGHT F. ANTHONY HANLON GEORGE E. MOLE WHITNEY S. STODDARD
LENGES BULL GEORGE W. EDMAN LAWRENCE K. MILLER JAMES T. OWENS ROBERT K. WHEELER

GEORGE E. JUDD, *Manager*

Assistant Managers: T. D. PERRY, JR. N. S. SHIRK

A Year-round Opera Season at Your Own Curtain Time

39 OPERAS

ON

CETRA-SORIA RECORDS

RECORDED IN ITALY WITH GREAT ITALIAN ARTISTS

BELLINI
Narma

CILEA
Adriana Lecauvreur

CIMAROSA
Il Matrimania Segreta

DONIZETTI
Il Campanella
La Figlia del Reggimenta
Lucia di Lammermoar

FIORAVANTI
Le Cantatrici Villane

GIORDANO
Fedara

LEONCAVALLO
Pagliacci

MASCAGNI
L'Amico Fritz
Cavalleria Rusticana

MONTEMEZZI
L'Amare dei Tre Re

MOZART
Le Nozze di Figaro

PERGOLESI
La Serva Padrana

PONCHIELLI
La Gioconda
(highlights)

PUCCINI
La Fanciulla del West
Gianni Schicchi
Suar Angelica
Il Tabarra
Tasca
Turandot

ROSSINI
Il Barbiere di Siviglia
Cenerentala
William Tell

A. SCARLATTI
Il Trianfo dell' Onare

SPONTINI
La Vestale

STRAUSS
Elektra

VECCHI
L'Amfiparnaso

VERDI
Aida
La Battaglia di Legnano
Ernani
Falstaff
La Farza del Destino
Un Giarna di Regna
I Lambardi
Luisa Miller
Nabucco
Rigaletta
(arias and duets)
Simon Baccanegra
Il Trovatare

ZANDONAI
Francesca da Rimini

OPERA RECITALS
by
Galliano Masini
Lina Pagliughi
Nicola Rassi-Lemeni
Cesare Siepi
Ebe Stignani
Italo Taja
Pia Tassinari
Tagliavini and Tassinari
(in opera duets)

At All Good Record Shops
Write Us . . . We'll Tell You *Where*

CETRA-SORIA RECORDS
38 West 48th Street • New York 36, N. Y.

Seventy-Second Season • 1952-1953

BOSTON SYMPHONY
ORCHESTRA

CHARLES MUNCH, *Music Director*

Concerts in

BOSTON (Symphony Hall) (Oct. 3–April 19)
24 Friday Afternoons
24 Saturday Evenings
9 Tuesday Evenings
6 Sunday Afternoons

CAMBRIDGE (Sanders Theatre)
6 Tuesday Evenings

PROVIDENCE (Veterans Auditorium)
5 Tuesday Evenings

NEW YORK (Carnegie Hall)
5 Wednesday Evenings
5 Saturday Afternoons

BROOKLYN (Academy of Music)
5 Friday Evenings

WASHINGTON (4), NEW HAVEN (2), HARTFORD, WORCESTER, NEW LONDON, NORTHAMPTON, SPRINGFIELD, NEWARK, PHILADELPHIA, NEW BRUNSWICK

COAST TO COAST TOUR
(Concerts to be announced)
April 20 – May 22

BOSTON POPS
ARTHUR FIEDLER, *Conductor*
(Symphony Hall, April 21 – June 28)

BOSTON POPS TOUR ORCHESTRA
ARTHUR FIEDLER, *Conductor*
January, February, March

Tanglewood, 1953

The BERKSHIRE FESTIVAL
CHARLES MUNCH, *Conductor*

The BERKSHIRE MUSIC CENTER
CHARLES MUNCH, *Director*

To receive later announcements leave your name and address at the ticket office, or write to George E. Judd, Manager, Symphony Hall, Boston.

Thirteenth Program

Thursday Evening, August 7, at 8:15

SCHUMANN . . . . . Symphony No. 1, in B-flat major, *Op.* 38

I. Andante un poco maestoso; Allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace; Trio: Molto più vivace; Trio II
IV. Allegro animato e grazioso

SWANSON . . . . . Short Symphony

I. Allegro
II. Andante
III. Rondo: Allegro

INTERMISSION

BRAHMS . . . . . Concerto for Pianoforte No. 2, in B-flat major, *Op.* 83

I. Allegro non troppo
II. Allegro appassionato
III. Andante
IV. Allegretto grazioso

Soloist . . . ARTUR RUBINSTEIN

Mr. Rubinstein uses the Steinway Piano

BALDWIN PIANO • RCA VICTOR RECORDS

CRANE
MUSEUM

historical exhibits of
fine papermaking
since 1801
open 2 to 5 p.m.
monday through friday
june-september
Dalton, Massachusetts

•

Five miles east of Pittsfield
on route no. 9

Program Notes

Thirteenth Program

SYMPHONY NO. 1, IN B-FLAT MAJOR, *Op.* 38

By ROBERT SCHUMANN

Born in Zwickau, Saxony, June 8, 1810; died in Endenich, near Bonn, July 29, 1856

Schumann's First Symphony, completed in February, 1841, was first performed at a Gewandhaus Concert in Leipzig, Mendelssohn conducting, March 31, 1841.

It was at the end of the first winter of his marriage, on the threshold of spring, that Schumann composed his Symphony in B-flat. It is certainly true that a sudden expansion of his powers, a full flowering of his genius coincided with the last year of his engagement and with his marriage to Clara on September 12, 1840—a blissful ending to a distressing period of strife, in which the long and unyielding opposition of her father, Friedrich Wieck, was overcome only by an appeal to the law court. No parent, unless it was Elizabeth Barrett's father, ever more stubbornly opposed an ideal union of kindred artists.

For about ten years, from 1830, Schumann had directed his creative efforts almost exclusively to the piano, composing the bulk of his music for the instrument of which he had originally set out to be a virtuoso. In 1840 came a veritable outpouring of songs — a form he had hitherto referred to rather slightingly. There were a hundred and thirty-eight of them, and some of his finest. If this was the "song year," and Schumann called it so, the year 1841 was certainly an "orchestral year." Schumann, who

For your summer listening pleasure great music by great artists

Beethoven: Coriolan Overture in C Minor, Op. 62; Egmont Overture, Op. 84. The Philadelphia Orchestra, Eugene Ormandy, Conductor. AAL 15

Beethoven: Symphony No. 3 in E-flat Major, Op. 55 ("Eroica"). Bruno Walter conducting the Philharmonic-Symphony Orchestra of New York. ML 4228

Beethoven: Symphony No. 8 in F Major, Op. 93. Bruno Walter conducting the Philharmonic-Symphony Orchestra of New York. ML 2001

Berlioz: Requiem. Emile Passani Choir and Orchestra conducted by Jean Fournet. Set SL-159

Bernstein: Symphony No. 2 for Piano and Orchestra (The Age of Anxiety). Leonard Bernstein conducting the Philharmonic-Symphony Orchestra of New York, Lukas Foss, Piano. ML 4325

Bizet: Symphony in C Major. Artur Rodzinski conducting the Philharmonic-Symphony Orchestra of New York. ML 2051

Brahms: Symphony No. 1 in C Minor, Op. 68. The Philadelphia Orchestra, Eugene Ormandy, Conductor. ML 4477

Copland: El Salón México . Milhaud: La Création du Monde. Leonard Bernstein conducting the Columbia Symphony Orchestra. ML 2203

Debussy: Ibéria. The Philadelphia Orchestra, Eugene Ormandy, Conductor • **Debussy: La Mer.** Philharmonic-Symphony Orchestra of New York, Dimitri Mitropoulos, Conductor. ML 4434

d'Indy: Symphony On A French Mountain Air for Orchestra and Piano, Op. 25. Robert Casadesus, Piano, with Charles Munch conducting the Philharmonic-Symphony Orchestra of New York

Franck: Symphonic Variations. Robert Casadesus, Piano, and The Philharmonic Orchestra conducted by George Weldon. ML 4298

Hindemith: Symphonic Metamorphosis on Themes of Carl Maria von Weber. The Cleveland Orchestra, George Szell, Conductor • Hindemith: **Noblissima Visione.** The Philadelphia Orchestra, Eugene Ormandy, Conductor. ML 4177

Ravel: Daphnis et Chloé Suites Nos. 1 and 2. Schönberg: Verklärte Nacht (Transfigured Night). The Philadelphia Orchestra, Eugene Ormandy, Conductor. ML 4316

Saint-Saëns: Symphony No. 3 in C Minor, Op. 78. Charles Munch conducting the Philharmonic-Symphony Orchestra of New York. ML 4120

Schubert: Symphony No. 7 in C Major. Bruno Walter conducting the Philharmonic-Symphony Orchestra of New York. ML 4093

Schumann: Concerto in A Minor for Piano and Orchestra, Op. 54. Rudolf Serkin, Piano, with The Philadelphia Orchestra, Eugene Ormandy, Conductor. ML 4041

Schumann: Symphony No. 1 in B-flat Major, Op. 38 ("Spring"). Erich Leinsdorf conducting The Cleveland Orchestra. ML 2131

Sibelius: Symphony No. 5 in E-flat Major, Op. 82. Artur Rodzinski conducting The Cleveland Orchestra. ML 4043

Stravinsky: Le Sacre de Printemps. Igor Stravinsky conducting the Philharmonic-Symphony Orchestra of New York. ML 4092

Tchaikovsky: Symphony No. 4 in F Minor, Op. 36. The Philadelphia Orchestra, Eugene Ormandy, Conductor. ML 4050

COLUMBIA LP
***Masterworks* RECORDS**

Trade-Marks "Columbia," "Masterworks," CBS, LP Reg. U. S. Pat. Off. Marcas Registradas

The Berkshire Hills

OFFER many cultural attractions to make your visit a pleasant one during the Summer months.

You will find our region equally attractive in the Fall when the autumn foliage is at its best. Nature completes an incomparable transformation. Many of our inns and hotels offer substantial reductions in rates.

And for year-round good living, a place to live, work or play, hundreds of good people who were formerly seasonal visitors have chosen

THE BERKSHIRE HILLS

May we assist you in providing further details, our list of real estate agents, hotels, guest houses, and inns? Write:

THE BERKSHIRE HILLS CONFERENCE
COUNTY COURT HOUSE
PITTSFIELD 30, MASS.

had never tried orchestral writing (save for an attempt at a Symphony in G minor in 1832, which he never published), composed in 1841 the Symphony in B-flat, the "Overture, Scherzo, and Finale," the Symphony in D minor (later rescored and published as No. 4), and a "Phantasie" in A minor, which he later used as the first movement of his Piano Concerto.

The pair were quietly married in the church at Schönefeld, a suburb of Leipzig, and took up their abode at No. 5 Inselstrasse, in the attractive house which Schumann was able to provide. Here, in the fourth month of their marriage, Robert worked furiously upon his first symphony, completing it in sketch in the space of four days. Husband and wife kept a joint diary, and January 17-23, 1841, Clara was left to herself to record the news of the music that was in process of coming to life: "It is not my turn to keep the Diary this week; but when a husband is composing a symphony, he must be excused from other things. . . . The symphony is nearly finished, and though I have not yet heard any of it, I am infinitely delighted that Robert has at last found the sphere for which his great imagination fits him. [January 25] — Today, Monday, Robert has about finished his symphony; it has been composed mostly at night — my poor Robert has spent some sleepless nights over it. He calls it 'Spring Symphony.' . . . A spring poem by ———— gave the first impulse to this creation."

The composer immediately began to work on the instrumentation on January 27. The first movement was ready by February 4, the second and third by February 13, and on February 20 the symphony was ready. On February 14, Schumann rewarded the impatient Clara by playing the score to her in the presence of two musician friends. Clara duly recorded her impressions in her diary. "I should like to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the voilets, the fresh green leaves, the birds in the air. . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul."

ORIGINAL BERKSHIRE HILLS

ANTIQUES SHOW

TOWN HALL • LENOX, MASS.

July 24th thru August 9th
(Closed Sundays)
DAILY from 11 A.M. *to* 10 P.M.

Management
BERKSHIRE HILLS ANTIQUES INC.

When the symphony was about to go into rehearsal, Schumann, little experienced in orchestral ways, consulted the violinist Hilf on matters of fingering and bowing. At the rehearsals (Mendelssohn was the conductor) the opening call of the trumpets and horns could not be sounded evenly on account of the stopped notes of the horns then used, and Schumann had to transpose them a third higher. Further corrections were made when the score was published.

The concert took place at the Gewandhaus, for the benefit of the orchestra's pension fund. Clara Schumann played the "Adagio" and rondo of Chopin's F minor concerto, and piano solos; the manuscript symphony was the only purely orchestral piece. Schumann, delighted at the results, wrote: "Concert of the Schumann couple. Happy, unforgettable evening. My Clara played everything in such masterly manner and in such elevated mood that everyone was charmed. And in my artistic life, too, the day is one of the most important. My wife recognized this, too, and rejoiced almost more in the success of the Symphony than in her own success. Forward, then, with God's guidance, on this path. . . ."

Short Symphony

By Howard Swanson

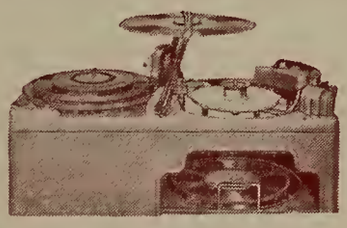
Born in Atlanta, Georgia, October 18, 1909

Composed in the first months of 1948, this Symphony had its first performance by the New York Philharmonic Symphony Society, November 23, 1950, Dimitri Mitropoulos conducting. The Symphony was voted by the New York Music Critics Circle last January the best orchestral work which had been introduced to New York since October 1950. The present performance is the first by this orchestra. Mr. Swanson, according to the programs of the New York Orchestra, has aimed in the space of a twelve-minute symphony to encompass "the depth, seriousness, and intensity inherent in a large work."

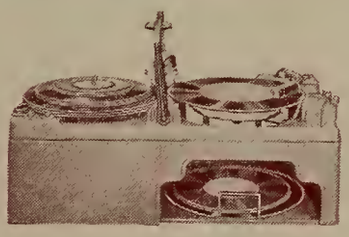
Having studied piano from the age of 12, Howard Swanson went to Cleveland, and at 20 studied composition with Herbert Elwell at the Cleveland Institute of Music. In 1937 he received a Rosenwald Fellowship, and went to Paris to study with Nadia Boulanger. The Short Symphony is his second. He has composed chamber works and a number of songs.

Lincoln

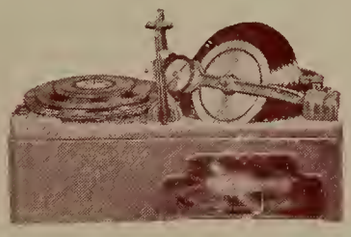
Automatic Turn-over Record-changer



Vacuum cup picks up the record.



Record is gently placed on turntable.



The Lincoln turns the record over for you.

THE FINEST RECORD-CHANGER SCIENCE HAS DISCOVERED

- Provides up to 21 hours of continuous music with full loading of 22 LP 33⅓ r.p.m. records...up to 3½ hours with 20 —45 or 78 r.p.m. records...*playing one side or both sides in proper sequence.*
- Soft rubber suction cups handle the records. No metal (except needle) touches the records.
- Stops automatically after last record.

Especially recommended for custom installations.

SYMPHONIES, concerti and other works complete on one Long-Playing record, are played without interruption on the LINCOLN.

- Come in for a demonstration or write for free brochure.

exclusively at

LIBERTY Music Shops

450 MADISON AVENUE • 795 MADISON AVENUE
975 MADISON AVENUE (HOTEL CARLYLE)
NEW YORK 22, N. Y.
228 EAST POST ROAD
WHITE PLAINS

Berkshire Playhouse

STOCKBRIDGE, MASSACHUSETTS

WILLIAM MILES, *Director*

Week of July 7th

"BLACK CHIFFON"

by LESLIE STORM

Week of July 14th

"THE SHOW OFF"

by GEORGE KELLY

Week of July 21st

"THE FLASHING STREAM"

by CHARLES MORGAN

Week of July 28th

"A MURDER IN THE FAMILY"

a new comedy by VICTOR WOLFSON

Week of August 4th

WALTER ABEL and MARGARET PHILLIPS in

"The Lady's Not For Burning"

by CHRISTOPHER FRY

Season continues through September 6th

Nightly (except Sunday) at 8:45
$3.00, $2.00, $1.30, tax incl.

Matinees Wednesday and Saturday at 2:30
$2.00 and $1.30, tax incl.

For reservations, write Box Office or
phone Stockbridge 460

CONCERTO NO. 2 IN B-FLAT MAJOR FOR PIANOFORTE AND ORCHESTRA, *Op.* 83

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

Composed in 1881, the concerto had its first performance at Budapest, November 9 of that year, with Brahms as soloist.

"It is always a delight to me," wrote Dr. Billroth, "when Brahms, after paying me a visit, during which we have talked of indifferent things, takes a roll of manuscript out of his overcoat pocket and says casually: 'Look at that and write me what you think of it.'"

An incident of this sort happened in the late summer of 1881, at Pressbaum, near Vienna, where the composer had chosen summer quarters, and where he gave his friends a glimpse of his latest score, completed that season. The manuscript which Brahms sent Billroth on July 11, with the words "a few little pianoforte pieces," cautioning him, by the way, to keep them to himself and to return them as soon as possible, was nothing less than the Second Pianoforte Concerto in B-flat major. He had written to Elisabet von Herzogenberg four days earlier — "I don't mind telling you that I have written a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo. It is in B-flat, and I have reason to fear that I have worked this udder, which has yielded good milk before, too often and too vigorously." "How very nice of you, my dear, good Friend," answers the grateful Elisabet, "to take up your pen again immediately! I have to thank you doubly since you had such good news to send of a tiny, tiny piano *Konzerterl* with a tiny, tiny *Scherzel,* and in B-flat — the true and tried B-flat!"

The "tiny, tiny pianoforte concerto," which Miss Florence May modestly refers to as of "quite unusual dimensions," still has no rival among concertos in largeness of design. The "tiny wisp of a scherzo" was nothing less than the Allegro appassionato which, inserted between the first movement and the Andante, gave the work the four-movement aspect of a symphony, and caused Hanslick to call it a "symphony with piano obligato." Later analysts have been careful to add that while Brahms had gone his own way in juxtaposing the piano and

LITTLE CINEMA

Art Film Theatre of the Berkshires

THE BERKSHIRE MUSEUM
Pittsfield

The Finest in Foreign and American Movies

Wednesdays thru Saturdays
7:00 and 9:00 P.M.
Sat. Matinees 3:00 P.M.

Cool and Comfortable

orchestral parts, he has faithfully maintained structural concerto tradition in the order of setting forth his themes.

To Brahms, the making of a piano concerto was a serious matter. Twenty years had passed since his First, in D minor. Another one would have been eminently serviceable to him on his many concert tours as pianist, particularly since the First, after its original fiasco, had never been received by the public with open arms, even in the more devoted "Brahms" towns. But the Brahms who had firmly established his fame with the First and Second Symphonies approached again the vexed problem of a piano concerto — entirely without haste.

It was in April 1878, during Brahms' first journey in Italy, that according to the testimony of his companion, Billroth, the concerto first began to take shape in his mind. He made his first sketches in April 1878, completed his score by the beginning of July, and submitted it in the autumn to a number of cities. Budapest was the first, on November 9; then came Stuttgart, November 22. Bülow conducted it at Meiningen on November 27, and subsequently took his orchestra to Berlin and to Hamburg, introducing the concerto in those cities. Zurich, Breslau, Kiel, Bremen, Münster likewise heard it. Before the performance in Vienna (December 26), Brahms, as he had done (or was to do) with each of the four symphonies, played his own two-piano arrangements with Ignatz Brüll, for a group of friends. The tour also included Leipzig on New Year's Day, 1882, Utrecht later in January, and Frankfort in February. Although one critic in Vienna found Brahms' playing "uneven and at times heavy," a decided success is reported from each city, with the single and usual exception of Leipzig. The *Gewandhäusler,* who were developing an actual admiration of Brahms the symphonist, evidently still considered that the last and all-sufficient word in pianoforte concertos had been said by Mendelssohn. Brahms had asked Elisabet von Herzogenberg

Boston Music Co.

NEW ENGLAND'S FINEST AND MOST COMPLETE
Music House

SHEET MUSIC · RECORDS · ALBUMS

Literature and Study Books — Instruments
Excellent stock of small scores — Musical Gifts

We Mail Everywhere

116 BOYLSTON STREET · BOSTON 16

So you think you know your music!

Well, try this for size —

1. Russian composer; was major general in the Russian army, died 1916. — — —
2. One of the nine fabled goddesses presiding over art, literature and music. — — — —
3. The first four letters of a word meaning "the dampers." (Italian) — — — —

GET THE COMPLETE EXPERT'S MUSICAL CROSSWORD PUZZLE

in the August issue of ***THE REVIEW OF RECORDED MUSIC***

A challenge to music enthusiasts. FREE SUBSCRIPTIONS to THE REVIEW OF RECORDED MUSIC for 1 year to the first 10 contestants who correctly complete the crossword puzzle.

THE REVIEW OF RECORDED MUSIC is a 32-page magazine, of vital interest to record buyers, issued monthly and containing reviews of current recordings, articles by celebrated music authorities, crossword puzzles and a buyer's 3-speed listing of major releases.

"Does America Want Contemporary Music?"

Feature Article by GID WALDROP, Editor, THE REVIEW OF RECORDED MUSIC

Copies available ***FREE*** *at your local record dealer*

If your local dealer does not carry THE REVIEW OF RECORDED MUSIC, write **THE REVIEW OF RECORDED MUSIC** 110 Greene St., New York 12, N. Y. enclosing $2 for 1 year subscription

☆ AVAILABLE AT THE TANGLEWOOD MUSIC STORE ☆

DRAGON'S **F-2 Milk Bar & Restaurant**

Telephone Sheffield 114 . . Five Miles South of Great Barrington on Route 7

Jumbo Frog Legs . . . Soft Shell Crabs . . . Shad Roe *and* Bacon . . . Oysters . . . Shrimps . . . Scallops . . Fillet of Sole . . Roasts . . Steaks Italian Spaghetti . . Chow Mein . . Roast Turkey Corned Beef and Cabbage

All of the above and more on our menu every day.

Fountain Service

to send him the press notices, and the poor lady's store of tact, so often needed, was again called into play. She wrote: "Here are the desired bird-notes" (one of the critics was Vogel). "If you had not left definite orders, I should really be ashamed to send you such discreditable stuff, although, looked at in a humorous light, it has its charm." In brief, the critics were compelled by honesty to report a general coolness on the part of the public. It was the less tactful Bülow who took his Meiningen Orchestra to Leipzig in March of that year, and making a speech at an all-Brahms concert, told the Leipzigers that he had arranged the program "by

AVALOCH • A Country Inn

Presents

July 5 — Hans Kohn — The Challenge of Russia. • July 12 — Saul K. Padover — The American Global Counter-Offensive. • July 19 — M. F. Ashley Montagu — The Emergence of Non-White Peoples. • July 26 — Samuel Grafton — Voices of America. • August 2 — Max Lerner — America as a Civilization. • August 9 — Harold Taylor — American Values and Morals. • August 16 — Benjamin Fine — American Education and the Ideological Conflict. • August 23 — Norman Cousins — American Approaches to War and Peace. • August 30 — Margaret Mead — The American Character and the 21st Century.

On the grounds at Avaloch at 11:00 A.M. Admission, Single Lecture, $1.50 plus tax. Entire Series $8.00 plus tax.

We Do Not Advertise in *LIFE, S. E. P., COLLIERS,* or *ATLANTIC*

But We Do in This Program — *Why?*

BECAUSE: HERE YOU ARE IN TANGLEWOOD
HERE WE ARE IN STOCKBRIDGE
and We Would Like to Be *Your BERKSHIRE BANK*

THE HOUSATONIC NATIONAL BANK

Located Between THE TOWN OFFICE and THE RED LION INN

The First Bank in South Berkshire, Established 1825 Member F. D. I. C.

In the Heart of the Berkshires

☆

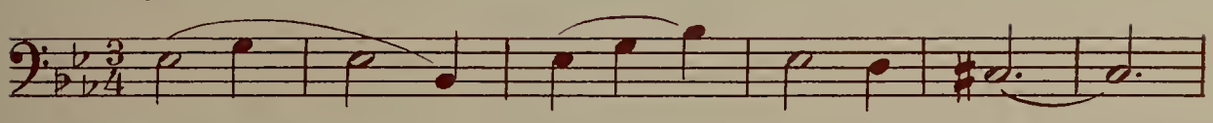
again welcomes old friends and new visitors to the Berkshires —

Pittsfield Headquarters for tickets to the Berkshire Festival, Stockbridge Playhouse, Jacob's Pillow and other surrounding attractions.

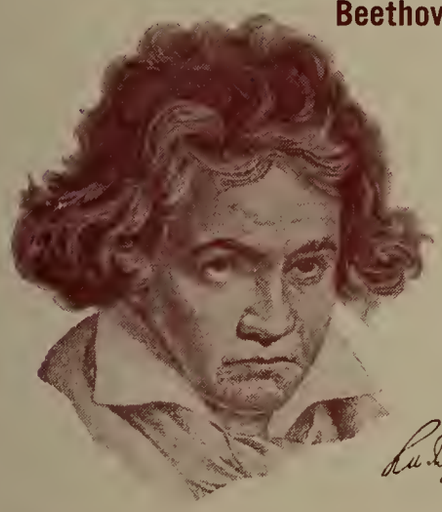
☆

IMPORTANT NOTES IN MUSIC

Allegro con brio



Beethoven—Symphony № 3 in E♭ Major, Op. 55—1st Movement



The Eroica Symphony opens with two majestic chords by the orchestra, after which the 'cellos announce the principal theme (illustrated above). It is one of the great statements in musical literature, easily recognized by the concert-goer--always a thrill to hear.

IMPORTANT NOTE TO SMOKERS

Just as Beethoven's Eroica was *created* to delight the music lover's ear, Luckies are *made* to please the smoker's taste. Light up a Lucky. Note how free Luckies are from "hot spots" that smoke hot, harsh and dry—and from those loose ends that spoil the taste. Remember, L.S./M.F.T.—Lucky Strike means *fine* tobacco in the cigarette that's *made better*—to *taste better*.

© A. T. Co.

SO-Be Happy-GO LUCKY!

LUCKIES TASTE BETTER!

PRODUCT OF *The American Tobacco Company* AMERICA'S LEADING MANUFACTURER OF CIGARETTES

WILLIAMSTOWN, MASS.

Dine at
Williams Inn

On the Campus
of Williams College

A short and beautiful drive
to the top of the Berkshires

★

Lobster served 8 Delicious Ways
Steak — Brook Trout — Guinea Hen
Cocktails of course
FOOD SERVED ALL DAY

Recommended by Gourmet and Duncan Hines

The first of 14 Treadway Inns located in
New England, New York and Florida

YALE
BARN

Presents

FINE FOOD
AND GROG

Open Every Day

ROUTE 44
BETWEEN
CANAAN & NORFOLK
CONNECTICUT

DANCING EVERY WEDNESDAY AND SATURDAY NIGHT

express command of his Duke, who had desired that the Leipzig public should know how the symphony (the First) should be performed; also to obtain satisfaction for the coldness manifested towards the composer on his appearance with the new concerto at the Gewandhaus on January 1." Bülow had affronted the Leipzig Orchestra before, and they had refused to play under him.

Brahms obtained "satisfaction" from Leipzig when years later he conducted at the Gewandhaus, making his last public appearance in that city. It was January 31, 1895. Much water had flowed under the musical bridges. The once reluctant Leipzig had become a militant Brahms center. The public was by this time so thoroughly converted to Brahms that they sat through the *two* concertos played in a single evening (by Eugen d'Albert), and rejoiced in the experience!

ARTUR RUBINSTEIN was born in 1889 in Warsaw, Poland. His extraordinary talent became apparent at a very early age and he became a musical protegé of the great violinist, Joseph Joachim. He first came to America at the age of 16. After leaving he gave no concerts for several years. He played in various parts of the world before he finally returned to the United States in 1919. In the years ensuing familiarity with his playing has been widely extended by concerts, broadcasts, records, and films.

Fourteenth Program

Concerto in D Major for Strings

By Carl Philipp Emanuel Bach

Born in Weimar, March 8, 1714; died in Hamburg, December 14, 1788

Arranged for orchestra by Maximilian Steinberg

Born in Vilna, July 4, 1883; died in Leningrad, December 6, 1946

Serge Koussevitzky became acquainted with this concerto as performed by the Society of Ancient Instruments in Paris, a set of viols then being used. It was at his suggestion that Maximilian Steinberg made the present orchestral arrangement, which he conducted on many occasions.

Emanuel Bach composed this concerto for viols (with a concertino of quinton, viola d'amore, viola da gamba and basse de viole). The date of composition is not ascertainable. The concerto was arranged by Maximilian Steinberg in 1909 for flute, two oboes (the second replaced in the slow movement by the English horn, labelled "oboe alto" in the score), bassoon, horn and strings.

Steinberg was known as Director of the Conservatory at Leningrad, in which position he succeeded

Fourteenth Program

Saturday Evening, August 9, at 8:15

Koussevitzky Memorial Concert

Conducted by LEONARD BERNSTEIN

C. P. E. BACH . . . . . Concerto in D major for Stringed Instruments
(Arranged for Orchestra by Maximilian Steinberg)

COPLAND . . . . . Symphony No. 3

I. Molto moderato, with simple expression
II. Allegro molto
III. Andantino quasi allegretto
IV. Molto deliberato (Fanfare); allegro risoluto

INTERMISSION

SIBELIUS . . . . . Symphony No. 5, in E-flat major, *Op.* 82

I. Tempo molto moderato
II. Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

Elm Court

Lenox, Massachusetts

Cordially Invites
You and Your Friends
To Visit Our
GREEN HOUSES AND GARDENS

AT THE
MANSION HOUSE
COCKTAILS – LUNCHEON – TEA
DINNER – ROOMS

Lenox 670

You don't have to take it with you

Wherever you go, stationery departments in fine stores can match your favorite Eaton Open Stock paper. For Eaton thoughtfully provides its Open Stock letter papers in slim compact boxes, the envelopes separately available. You buy what you want, when you want it, always sure of a perfect match. Economical — you waste nothing. Convenient — at fine stores, everywhere. And always correct.

Eaton's fine Letter Papers
in Open Stock
made in the Berkshires · Pittsfield, Massachusetts

Glazounov on the retirement of that musician. Steinberg received his musical education in this conservatory and studied under both Rimsky-Korsakov and Glazounov. He has composed a considerable amount of music, orchestral, vocal, chamber and for the stage. He married in 1908 the daughter of Rimsky-Korsakov, and it was for this occasion that Stravinsky, then a student at the Conservatory, composed his "Fireworks."

Symphony No. 3

By Aaron Copland

Born in Brooklyn, New York, November 14, 1900

Completed September 29, 1946, this symphony was commissioned by the Koussevitzky Music Foundation and is dedicated "To the Memory of My Dear Friend Natalie Koussevitzky." It was first performed at the Boston Symphony concerts, October 18, 1946, by Dr. Koussevitzky, and several times in subsequent concerts.

Mr. Copland divulges that he had been "collecting themes over a period of years with the idea of some day writing a symphony," when he received his commission from the Koussevitzky Music Foundation in 1943. He began work upon the score in August, 1944, during a summer stay in a small Mexican village. The first movement was completed in April and the second in August of the following year. The third movement was finished in January, 1946, and the finale on September 29, barely in time for the necessary copying of parts for the first performance.

"Inevitably the writing of a symphony," says Mr. Copland, "brings with it the question of what it is meant to express. I suppose if I forced myself I could invent an ideological basis for my symphony. But if I did, I'd be bluffing — or at any rate, adding something *ex post facto,* something that might or might not be true, but which played no rôle at the moment of creation. Harold Clurman put my meaning well when he wrote recently that music is a 'reflection of and response to specific worlds of men: it is play, it is speech, it is unconscious result and conscious statement all at the same time.' Anything more specific than that in relation to so-called absolute music is suspect. In other words — to use a well worn phrase — I prefer to let the music 'speak for itself.'

"One aspect of the Symphony ought to be pointed out: it contains no folk or popular material. During the late twenties it was customary to pigeon-hole me as composer of symphonic jazz, with emphasis on the jazz. More recently I have been catalogued as a folklorist and purveyor of Americana. Any reference to jazz or folk material in this work was purely unconscious.

"For the sake of those who like a purely musical guide through unfamiliar terrain I add a breakdown by movements of the technical outlines of the work:

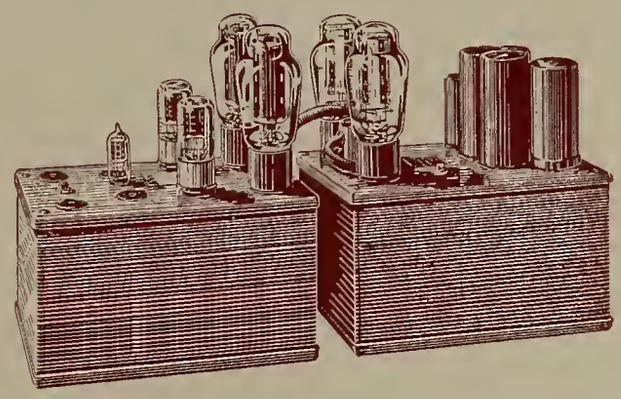
"I. *Molto moderato:* The opening movement, which is broad and expressive in character, opens and closes in the key of E major. (Formally it bears no relation to the sonata-allegro with which symphonies usually begin.) The themes — three in number — are plainly stated: the first is in the strings, at the very start without introduction; the second in related mood in violas and oboes; the third, of a bolder nature, in the trombones and horns. The general form is that of an arch, in which the central portion is more animated, and the final section an extended coda, presenting a broadened version of the opening material. Both first and third themes are referred to again in later movements of the Symphony.

"II. *Allegro molto:* The form of this movement stays closer to normal symphonic procedure. It is the usual scherzo, with first part, trio, and return. A brass introduction leads to the main theme, which is stated three times in part I: at first in horns and violas with continuation in clarinets, then in unison strings, and finally in augmentation in the lower brass. The three statements of the theme are separated by the usual episodes. After the climax is reached, the trio follows without pause. Solo woodwinds sing the new trio melody in lyrical and canonical style. The strings take it up, and add a new section of their own. The recapitulation of part I is not literal. The principal theme of the scherzo returns in a somewhat disguised form in the solo piano, leading through previous episodic material to a full restatement in the *tutti* orchestra. This is climaxed by a return to the lyrical trio theme, this time sung in canon and in *fortissimo* by the entire orchestra.

"III. *Andantino quasi allegretto:* The third movement is freest of all in formal structure. Although it is built up sectionally, the various sections are intended to emerge one from the other in continuous flow, somewhat in the manner of a closely-knit series of variations. The opening section, however, plays no rôle other than that of introducing the main body of the movement.

"High up in the unaccompanied first violins is heard a rhythmically transformed version of the third (trombone) theme of the first movement of the Symphony. It is briefly developed in contrapuntal style, and comes to a full close, once again in the key of E major. A new and more tonal theme is introduced in the solo flute. This is the melody that supplies the thematic substance for the sectional metamorphoses that follow: at first with quiet singing nostalgia; then faster and heavier — almost dance-like; then more child-like and naïve, and finally vigorous and forthright. Imperceptibly the whole movement drifts off into the higher regions

For the world's finest music . . .



McIntosh *world's finest amplifier!*

Hear your treasured record collection at its best with a McIntosh amplifier . . . the unique, patented instrument of laboratory quality that can easily become the heart of your custom radio-phono-TV installation. Write for booklets and name of nearest dealer.

IN BOSTON: RADIO SHACK, 167 Washington St., RADIO WIRE & TELEVISION, 110 Federal St., DeNAMBRO RADIO, 1111 Commonwealth Ave.

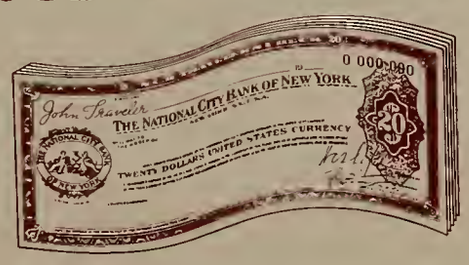
McIntosh Laboratory, Inc. 320 Water St. Binghamton, N. Y.

TRAVEL NOTE NCB Carry

NATIONAL CITY BANK TRAVELERS CHECKS

• Like cash—spendable everywhere • Unlike cash—prompt refund, if lost or stolen • Good until used • Cost only 75¢ per $100 • Buy them at your bank

NCB TRAVELERS CHECKS



BACKED BY THE NATIONAL CITY BANK OF NEW YORK

First in World Wide Banking

Member Federal Deposit Insurance Corporation

of the strings, out of which floats the single line of the beginning, sung by a solo violin and piccolo, accompanied this time by harps and celesta. The third movement calls for no brass, with the exception of a single horn and trumpet.

"IV. *Molto deliberato* (Fanfare) — *Allegro resoluto:* The final movement follows without pause. It is the longest movement of the Symphony, and closest in structure to the customary sonata-allegro form. The opening fanfare is based on 'Fanfare for the Common Man,' which I composed in 1942 at the invitation of Eugene Goossens for a series of wartime fanfares introduced under his direction by the Cincinnati Symphony. In the present version it is first played *pianissimo* by flutes and clarinets, and then suddenly given out by brass and percussion. The fanfare serves as preparation for the main body of the movement which follows. The components of the usual form are there: a first theme in animated sixteenth-note motion; a second theme — broader and more song-like in character; a full-blown development and a refashioned return to the earlier material of the movement, leading to a peroration. One curious feature of the movement consists in the fact that the second theme is to be found embedded in the development section instead of being in its customary place. The development, as such, concerns itself with the fanfare and first theme fragments. A shrill *tutti chord,* with flutter-tongued brass and piccolos, brings the development to a close. What follows is not a recapitulation in the ordinary sense. Instead, a delicate interweaving of the first theme in the higher solo wood-winds is combined with a quiet version of the fanfare in the two bassoons. Combined with this, the opening theme of the first movement of the Symphony is quoted, first in the violins, and later in the solo trombone Near the end a full-voiced chanting of the second song-like theme is heard in horns and trombones. The Symphony concludes on a massive restatement of the opening phrase with which the entire work began."

Symphony, in E-Flat Major, No. 5, *Op.* 82

By Jean Sibelius

Born in Tavastehus, Finland, December 8, 1865; living in Järvenpää

The Fifth Symphony was composed in the last months of 1914, and first performed at Helsingfors, December 8, 1915. Sibelius revised the Symphony late in 1916, and the revision was performed December 14 of that year. There was a second revision which brought the score into its final form in the autumn of 1919. In this form it was performed at Helsingfors, November 24, 1919.

Serge Koussevitzky, who conducted all seven of the symphonies by Sibelius in Boston, repeated this one a number of times, most recently on November

NEW ENGLAND CONSERVATORY OF MUSIC

HARRISON KELLER, *Director*

Faculty of the Conservatory includes the following members of the Faculty of the Berkshire Music Center

RAYMOND ALLARD
RICHARD BURGIN
SARAH CALDWELL
GINO CIOFFI
JOSEPH DE PASQUALE
GEORGES FOUREL
BORIS GOLDOVSKY
ALFRED KRIPS
GEORGES LAURENT
ROSARIO MAZZEO
GEORGES MOLEUX
WILLEM VALKENIER
ROGER VOISIN
FELIX WOLFES
ALFRED ZIGHERA
BERNARD ZIGHERA

Fall term begins September 15

For full information write the DEAN, 290 HUNTINGTON AVE., BOSTON, MASS.

AEOLIAN-SKINNER ORGAN COMPANY, INC., BOSTON

Builders of the Instruments in

SYMPHONY HALL *and* TANGLEWOOD

☆ ☆ ☆

WILLIAM E. ZEUCH
Vice President

G. DONALD HARRISON
President

JOSEPH S. WHITEFORD
Vice President

24, 25, 1950, in Boston, when he returned as "Conductor Emeritus" to his Orchestra of twenty-five years.

The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a greater intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad 12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.

The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which, however, are no more than piquant. The little five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening — a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement. Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major *(misterioso)* for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."

Visit the
Tanglewood Music Store
(Located to the right of the Main Gate)
and the Hawthorne Cottage

CARROLL, VERGE & WHIPPLE, INC.
General Contractors — Consulting Engineers
◆ ◆ ◆
PITTSFIELD, MASSACHUSETTS

BERKSHIRE RESTAURANT, INC.
Sea Food Our Specialty — Choice Liquors
141 - 143 WEST STREET, PITTSFIELD, MASS. - - - - - - - - Tel. 2-0512
SEATING CAPACITY — 600 GUESTS

WITH THE

REK-O-KUT

Recitalist

PORTABLE, FULL-RANGE 3-SPEED, HI-FI PHONOGRAPH

The delights of the Berkshire Festival can be carried with you on your travels and into your home, through the feeling of "musical presence" provided by the incomparable RECITALIST.

IRVING KOLODIN, music editor of the Saturday Review, says: ". . . the RECITALIST . . . appeals to a music lover who wants accurate, undistorted reproduction . . . and who doesn't have space to accommodate a console. . . ."

Exclusive features include the Polyphonic Selector, which enables the RECITALIST to reproduce the full broad range of any recording at any listening level . . . Exceptionally powerful Speaker and excellent amplifier easily accommodate outdoor groups up to several hundred listeners.

Model RP-43C $229.95

REK-O-KUT Phonographs, Turntables and Disc Recorders are sold at all leading Music Dealers, Radio Parts Distributors and Audio-Visual Dealers. Write direct to factory for complete, illustrated literature.

REK-O-KUT CO.

38-01 Queens Boulevard Long Island City 1, N. Y.

Fifteenth Program

Grande Messe Des Morts, *Op.* 5

By Hector Berlioz

Born in Côte St. André, December 11, 1803; died in Paris, March 8, 1869

At the round earth's imagined corners, blow
Your trumpets, Angels, and arise, arise
From death, you numberless infinities
Of souls.

— John Donne

Politics are involved in the composition and first performance of Berlioz' Requiem. It was first intended, according to the composer's account in his memoirs, as a memorial for those who had fallen in the July Revolution of 1830. The government order was delayed and rescinded and it was only after Berlioz had persistently haunted ministerial offices that a project dear to his heart was saved and the mass composed and performed December 5, 1837, not with the dedication first planned, but in honor of General Damrémont who had been killed in the recent Algerian campaign. Berlioz has related how Habeneck conducting the first performance with something less than zeal "put down his baton, quietly took out his snuff box and proceeded to take a pinch of snuff." This at a vital point where the choirs of brass at the four corners of the universe were about to be brought in in quick succession. Berlioz tells that he leaped up and saved the day by double-cuing for the conductor. The story has been seriously doubted and lengthily disputed.

The first performance in America was at a May Music Festival in New York, Leopold Damrosch conducting, on May 4, 1881. The players are said to have stood up and cheered. No sufficient auditorium was found downtown and the Seventh Regiment Armory on 67th Street had to be engaged in spite of its "distant" location.* When Edouard Colonne conducted it in Paris he turned to a shouting audience and said: "There can be no encores on the Day of Judgment." On the 100th anniversary of the first performance in the Chapel of St. Louis at the Invalides in Paris, June 16, 1937, Charles Munch repeated the Mass in the same auditorium. Mr. Munch brought it to Boston April 20, 1951.

* An unidentified newspaper at the time remarked: "To one who thinks of this city as it was ten or fifteen years ago it must seem strange to hear of the largest and most convenient hall for a mammoth entertainment being found at Sixty-seventh Street, but so it is. The New York Elevated Railroad takes one thither from the Battery in less time than it would need to go in a horse car to Eighth Street."

Fifteenth Program

Sunday Afternoon, August 10, at 3

BERLIOZ . . . . . Grande Messe des Morts, *Op.* 5

Requiem
Dies Irae; Tuba Mirum
Quid Sum Miser
Rex Tremendae
Quaerens Me
Lacrymosa

INTERMISSION

Offertorium
Hostias
Sanctus (with tenor solo)
Agnus Dei

Tenor Solo: ANDREW MCKINLEY

BERKSHIRE FESTIVAL CHORUS, *prepared by* HUGH ROSS

RCA VICTOR RECORDS
BOSTON SYMPHONY ORCHESTRA

Recorded under the leadership of CHARLES MUNCH

Beethoven Symphony No. 7
Beethoven Symphony No. 1
Brahms Symphony No. 4
Bruch Violin Concerto No. 1
Soloist, Yehudi Menuhin
Haydn Symphony No. 103 ("Drum Roll")
Haydn Symphony No. 104 ("London")
Schubert Symphony No. 2

ALBUM: *Ravel,* "Rapsodie Espagnole," "La Valse"; Overtures, "Beatrice and Benedick" (*Berlioz*); "Le Roi d'Ys" (*Lalo*); "La Princesse Jaune" (*Saint-Saëns*)

Among the recordings under the leadership of
SERGE KOUSSEVITZKY

Bach Brandenburg Concerto No. 1, in F
Brandenburg Concerto No. 6, in B-Flat
Suite No. 1, in C
Suite No. 4, in D
Beethoven Symphony No. 3, in E-Flat, "Eroica"
Symphony No. 5, in C Minor, Op. 67
Symphony No. 9, in D Minor, "Choral"
Brahms Symphony No. 3, in F, Op. 90
Haydn Symphony No. 92, in G, "Oxford"
Symphony No. 94, in G, "Surprise"
Khatchaturian Concerto for Piano and Orchestra
William Kapell, pianist
Mendelssohn Symphony No. 4, "Italian"
Mozart Eine kleine Nachtmusik
Serenade No. 10, in B-Flat, K. 361
Symphony No. 36, in C, K. 425, "Linz"
Symphony No. 39, in E-Flat, K. 543
Prokofieff Concerto No. 2, in G Minor, Op. 63,
Heifetz, violinist
Symphony No. 5
Peter and the Wolf, Op. 67
Eleanor Roosevelt, narrator
Ravel Bolero
Ma Mère L'Oye Suite
Schubert Symphony No. 8, in B Minor, "Unfinished"
Tchaikovsky Serenade in C, Op. 48
Symphony No. 4, in F Minor, Op. 36
Symphony No. 5, in E Minor, Op. 64

COMMEMORATIVE ALBUM
Sibelius Symphony No. 2, in D, Op. 43, *R. Strauss* Don Juan, Op. 20, *Wagner* Siegfried Idyll

Recorded under the leadership of
LEONARD BERNSTEIN

Stravinsky "L'Histoire du Soldat,"
Octet for Wind Instruments

Recorded under the leadership of PIERRE MONTEUX
Stravinsky "Le Sacre du Printemps"

The above recordings are available on both Long Play (33 1/3 r.p.m.) and 45 r.p.m.

The following are available on 45 r.p.m.: CHARLES MUNCH conducting: *Beethoven,* "Gratulations" Minuet; *Berlioz,* Overture to "Beatrice and Benedick"; *Ravel,* La Valse. SERGE KOUSSEVITZKY conducting: *Haydn,* "Toy" Symphony; *Wagner,* Prelude to "Lohengrin."

Some of the above recordings and many others not here listed are also available on 78 r.p.m.

The score calls for a main orchestra of four flutes, two oboes, two English horns, four clarinets, twelve horns, eight bassoons, twenty-five first and twenty-five second violins, twenty violas, twenty cellos, eighteen basses. Eight pairs of timpani are called for (with modern mechanics of tuning, this number can be reduced), bass drum, four tam-tams, and ten pairs of cymbals. Four additional brass choirs, to be placed at the four corners of the performing forces, are listed as four trumpets (or cornets) and four trombones in each, with two tubas in one and four (ophicleides) in another. The composer also lists "80 sopranos and altos, 60 tenors, and 70 basses." He states, on his score, however, that "the indications of number are only relative, and one may, if the situation permits, double or triple the whole choral body and augment the instrumental forces in the same proportion. In the case of an immense choir of 700 or 800 voices, all could be used in the *Dies Irae, Tuba Mirum,* and *Lacrymosa,* only 400 would be sufficient for all other parts of the score." Since Berlioz evidently intended the instrumental forces to balance the chorus by the doubling of parts, a corresponding reduction would be in order. In the present performances, the instrumental forces are determined by space and practicability — the notation is intact.

The urge for the "colossal" was by no means peculiar to Berlioz. The Revolutionary striving towards huge numbers, found in masses by Méhul and Gossec, persisted for years. It was popularly assumed that multiplication of performing forces meant a corresponding increase of impressiveness. Berlioz had too fine and discriminating an ear not to realize that the tone of winds and strings, when multiplied beyond a certain point, becomes merely coarse and heavy. This very score shows such discernment. The power of the additional brass choirs is directional; he labels them according to the points of the compass, uses them only in the *Dies Irae, Tuba Mirum* and *Lacrymosa,* and there gives us the impression of expanding horizons rather than overwhelming mass. The intended effect, both as to numbers and placement, is conditioned by the nature of the auditorium.

The Day of Judgment as a subject was certain to appeal to the popular imagination in the era of Delacroix and Doré. Berlioz long planned an oratorio, and later an opera, on man's final accounting. There is no doubt that he carried out a congenial task with the greatest enthusiasm and conviction. He wrote to Ferrand years later (January 11, 1867): "If I were threatened with the destruction of the whole of my works save one, I would crave mercy for the

REFRESHMENTS are served at the TANGLEWOOD CAFETERIA before concerts and at intermission.

"Recipe for a conductor"

writes Moss Hart about Charles Munch

"Take one large measure of the most solid craftsmanship, add two dashes of international elegance of the rarest vintage, sprinkle with a *soupçon* of Gallic wit, age in years of experience, and you have the essential personality of Charles Munch. Funny thing, too, how it all comes through whether he's playing Haydn, Debussy, or Prokofieff. Inspiration with elegance—that's Charles Munch."—*Moss Hart.*

Have you heard Charles Munch conduct the Boston Symphony in

Beethoven: Symphony No. 1, in C, Op. 21
Brahms: Symphony No. 4
Haydn: Symphony No. 103, "Drum Roll"
Symphony No. 104, "London"
Schumann: Symphony No. 1, "Spring"

In album,
"Charles Munch Conducts French Music"
Ravel: Rapsodie Espagnole and La Valse
Saint-Saens: La Princesse Jaune Overture
Berlioz: Beatrice and Benedict Overture
Lalo: Le Roi D'Ys Overture

All on "45" and Long Play

HEAR THEM TODAY AT THE

Tanglewood Music Store

RCA VICTOR RECORDS

BLUE BIRD SPORT SHOP
MAIN STREET . . . STOCKBRIDGE, MASS.
Distinctive Woolen Sportwear
WINTER SHOP
52 GREEN STREET, NORTHAMPTON, MASS.
(Opposite Smith College Campus)

The Carry-All
A COUNTRY GIFT SHOP
ARTS AND CRAFTS
Route 183 — 2 miles south of Tanglewood

GLOBE-TROTTER ANTIQUES
in the Berkshire Inn on U. S. 7 in Gt. Barrington.
Noted for beautiful gifts and unique jewelry at attractive prices.
It's a delight to browse in this most captivating shop afternoons or evenings including Sundays.

The Shop at HAWLEY WOOD FARM
APPROPRIATE ANTIQUE AND MODERN ACCESSORIES
FLOOR AND WALL STENCILING
ROUTE 8 *NEW BOSTON, MASS.*

PITTSFIELD
ANTIQUES SHOW AND SALE
Masonic Temple, South Street
PITTSFIELD, MASS.
JULY 24 THRU AUGUST 9
(Not open Sundays)
11 A.M. TO 10:30 P.M. DAILY
Take advantage of this opportunity to see and buy the finest in antiques while you are in the Berkshires.
Admission 65 cents tax included.

Requiem." The music made a striking impression upon its first hearers at the Hôtel des Invalides, and elsewhere too. But it was no doubt the masterly planning of contrasts, the shrewd mixing of orchestral colors to produce weird and unearthly effects that captured the audiences as a new, monstrous and exciting addition to known musical ways.

1. *Requiem et Kyrie (Introitus)*

(With wood winds, horns and strings)

An instrumental introduction (andante un poco lento) leads to a gentle threepart chorus. The *et lux perpetua* is intoned in a rhythmic pianissimo, and likewise the *Kyrie eleison,* which reaches a climax before the whispered instrumental close.

The text of the first section is here given:

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam, ad te omnis caro veniet. Kyrie eleison, Christe eleison.

Eternal rest grant unto them, O Lord, and let perpetual light shine upon them. Thou, O God, art praised in Zion, and unto Thee shall the vow be performed in Jerusalem. Hear my prayer, unto Thee shall all flesh come. Lord have mercy, Christ have mercy.

2. *Dies Irae (Prosa)* (With wood winds and strings)

Tuba Mirum (With full orchestra and four additional brass orchestras)

The *Dies Irae* is developed in liturgical suggestion rising to power. The chorus suddenly breaks off, and the upsweeping strings announce a great chord and fanfares from the brass on all sides. The kettle drums, in rolling chords, are first heard as the basses make known the *Tuba Mirum* and proclaim it in unison, the other voices introduced at the climaxes. The movement subsides on *Mors stupebit et natura.*

SAMMY VINCENT
MUSIC CENTER
BERKSHIRE'S LARGEST MUSIC CENTER
-- Records -- Radios -- Television -- Baldwin Pianos --
23 North Street, Pittsfield

protects your records
original electrostatic eliminator
PROLONGS LIFE OF RECORDS
ELIMINATES STATIC ELECTRICITY
DECREASES SURFACE NOISE
INCREASES FIDELITY
CLEANS AND POLISHES ALL RECORDS
Greatest discovery since the phonograph needle. Completely eliminates dust on record caused by electrostatic forces. Gives you crystal clear music.
Sold wherever records are sold
$1.00
2-oz. bottle
PARIN PRODUCTS
3130 Mountain View Ave.
Los Angeles, California.
Free literature on request

Lifelike Music for You to Enjoy at Amazing Low Cost!

HIGH FIDELITY CUSTOM PHONO-RADIO "PACKAGES"

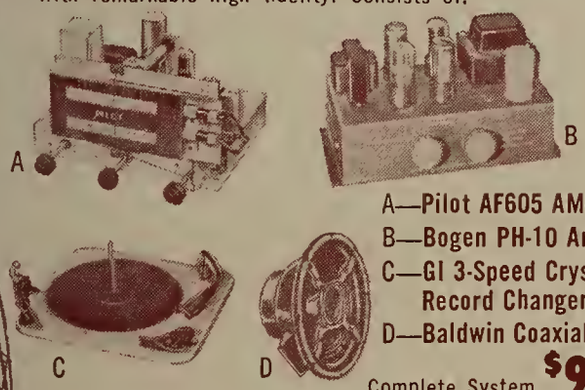
EASY TO INSTALL! ANYONE CAN DO IT!

HUDSON "custom-packaged" HI-FI Phono-Radio systems feature nationally-famous components which come to you completely adapted and wired . . . install it yourself . . . it's easy! All you simply do is plug together and install anywhere in your home . . . in the wall, bookcase or in any cabinet of your choice. You SAVE hundreds of dollars with this practical assemble-at-home method.

ALL FAMOUS MAKES IN STOCK

Hudson carries the largest and most complete stocks of all nationally-famous high fidelity components and custom "packaged" systems in all price ranges. Three of the finest HI-FI "packages" in its price group are illustrated here.

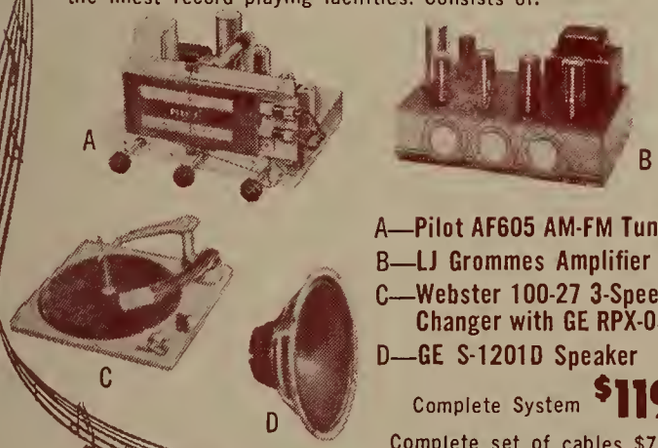
PACKAGE NO. 1. Truly fine HI-FI performance, never before achieved in a Phono-Radio System at such an amazing low price. Covers the full recorded frequency range with remarkable high fidelity. Consists of:



A—Pilot AF605 AM-FM Tuner
B—Bogen PH-10 Amplifier
C—GI 3-Speed Crystal Record Changer
D—Baldwin Coaxial Speaker

Complete System **$99.50**
Complete set of cables $7.50 extra

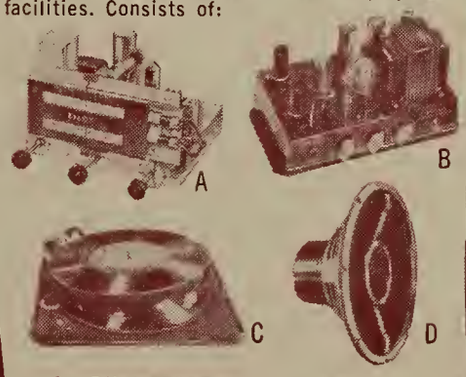
PACKAGE NO. 2. Our most popular Phono-Radio System. Low priced but superb in quality and performance . . . a Great Value! Provides smooth, high fidelity broadcast reception and the finest record playing facilities. Consists of:



A—Pilot AF605 AM-FM Tuner
B—LJ Grommes Amplifier
C—Webster 100-27 3-Speed Record Changer with GE RPX-050 Cartridge
D—GE S-1201D Speaker

Complete System **$119.50**
Complete set of cables $7.50 extra

PACKAGE NO. 3. Best in the economy group. Exceptional power and versatility of this combination provides smooth tuning, faithful reproduction and finest tone quality imaginable. Garrard Changer and Audax Magnetic Pickup give the best in record playing facilities. Consists of:



A—Pilot AF605 AM-FM Tuner
B—Bell 2122A Amplifier
C—Garrard RC-80 3-Speed Record Changer with Audax R2G Cartridge
D—Jensen K210 Speaker

Complete System **$149.50**
Complete set of cables $7.50 extra

VISIT OUR SOUND STUDIOS

Here, you can listen to any one of 15,000 possible combinations of ALL nationally famous High Fidelity Components by easy push-button remote control action. Visit us soon!

Write for literature on all makes.

HUDSON
RADIO & TELEVISION CORP.

UPTOWN:
48 West 48th St., New York 19, N.Y.

DOWNTOWN:
212 Fulton Street, New York 7, N.Y.

PHONE: Circle 6-4060

RENSSELAER POLYTECHNIC INSTITUTE FIELD HOUSE
Troy, N. Y.

THE MUSICAL AND CULTURAL CENTER
of the Capitol District
WILL OFFER A SERIES OF
Concerts and Cultural Attractions
On the
FIELD HOUSE CONCERT STAGE
During the 1952-53 Season

OCT. 21 — NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA
Dimitri Mitropoulos, *Conductor*

NOV. 23 — DANISH STATE SYMPHONY ORCHESTRA
Thomas Jensen, *Conductor*

JAN. 20 — BOSTON POPS TOUR ORCHESTRA
Arthur Fiedler, *Conductor*

FEB. 11 — GERSHWIN CONCERT ORCHESTRA
Lorin Maazel, *Conductor;* Sanroma, *Pianist*
Theodor Uppman, *Baritone;* Carolyn Long, *Soprano*

MAR. 13 — CHICAGO SYMPHONY ORCHESTRA
Rafael Kubelik, *Conductor*

Program and Information on
CONCERT SERIES and
SINGLE CONCERT TICKETS
(*including New Grandstand Chairs*)
now available

NOV. 3 — GREEN PASTURES
Marc Connelly, *Narrator*
Leonard dePaur Chorus

NOV. 18 — FIRST DRAMA QUARTETTE
Charles Boyer, Charles Laughton
Cedric Hardwicke, Agnes Moorehead
in "DON JUAN IN HELL"

For Choice Seats and Program
Write
H. L. GARREN, *Managing Director*
RPI FIELD HOUSE, TROY, NEW YORK
Telephone Troy, AShley 4-0900

3. *Quid sum miser*

After the stupendous (and long prepared) climax, this movement comes as a complete contrast. The male chorus, sung in a quiet unison, *"avec un sentiment d'humilité et de crainte,"* according to a score direction, is accompanied by bass instruments only. Barzun calls this a "pre-impressionist tone poem."

4. *Rex Tremendae*
(With full orchestral forces)

This solemn movement has the majesty which the text proclaims. The tempo increases gradually, and at the *Confutatis* rushing string figures add to the tension. There is a return to the original andante maestoso and the supplementary wind choirs enter to bring the climax.

5. *Quaerens me* (a capella)

Again a contrasting movement, a prayer sung softly by the chorus, unaccompanied, in six parts.

6. *Lacrymosa* (With full orchestral forces)

The Day of Judgment was to Berlioz a spectacle, mighty but also all-inclusive, a heterogeneous assemblage of the blessed and the damned. Berlioz once wrote to Ferrand when contemplating an oratorio on this subject that the brass should be saved for the end. "But give me contrasts — religious choruses mixed with dancing carols."

7. *Offertorium* (With the principal orchestra)

This is an example of the fine writing, the delicacy of detail, the economy which is perhaps the fundamental characteristic of the Requiem. Schumann considered this movement as "surpassing" all the rest. The prayer gathers strength in a pulsating accompaniment, and diminishes to a pianissimo Amen.

8. *Hostias* (With trombones, flutes and strings)

This brief movement is sung in chords by the male chorus in alternation with chords from the deep trombones. Flutes blending in the high harmonics produce a weird color effect.

9. *Sanctus*
(With the principal orchestra, added tenor solo and four solo violin parts)

The *Sanctus* is sung by the tenor, with choral responses. The *Hosanna* is a choral fugue, with string accompaniment. The *Sanctus* is repeated, and then the *Hosanna,* freely fugued.

10. *Agnus Dei*
(With the principal orchestra and additional trombones)

A MODEST INVESTMENT WHICH PAYS GOOD DIVIDENDS

For advertising in the *Boston Symphony Orchestra Concert Bulletin . . . Boston Pops Program . . . Berkshire Festival Program . . .* write for information to:

ADVERTISING DEPT. · Symphony Hall, Boston 15, Mass.

The last movement is a summation in that it recalls both the opening *Requiem* and the *Hostias*. It is gentle and contemplative, a suitable ending to a score which after all attempts only at strategic moments to astound and overwhelm. The final Amen is a prolonged pianissimo over string arpeggios.

ANDREW McKINLEY has sung in various opera houses in Europe and America, and in concert. (He sang with this orchestra in Beethoven's Ninth Symphony). He is remembered in the part of the magician in the original production of Menotti's "The Consul" in New York in 1950.

Some Opinions of the Requiem

Alfred de Vigny — "The music was beautiful and strange, wild, convulsed, dolorous" — *Journal d'un Poète.*

Heinrich Heine — "Even the dullest minds were carried along by the force of the genius that is manifest in all the great master's works. Here is a wing beat that reveals no ordinary songbird. It is a colossal nightingale, a lark as big as an eagle, such as must have existed in the primeval world. Yes, for me Berlioz' music in general has something primeval about it if not something antediluvian; it reminds me of extinct species of animals, of fabulous kingdoms and fabulous sins, of sky-storming impossibilities, of the hanging gardens of Semiramis, of Nineveh, of the wonderful constructions of Mizraim."

Hans von Bulow: Berlioz — "the Michelangelo of French music" — *From a Letter to Edouard Colonne.*

Franz Liszt — "This prodigious and indeed sublime work" — *From a Letter.*

Camille Saint-Saens — "I had read the score and was dying to hear the effect. The *Tuba Mirum* surpassed my expectations — It seemed as if each separate slim column of each pillar in the church became an organ pipe and the whole edifice a vast organ. Yet even more I admired the poignant feeling of this marvelous work, the constant and incredible elevation of style — far more perceptible by ear than by reading, as is true of all the works of this composer."

Cecil Gray — "In that unknown land of boundless extent which girds about the narrow beaten path of musical tradition, Berlioz has reared up gigantic pyramids of sound which will endure as long as music itself" — *History of Music, 1931.*

MERRYWOOD *at* LENOX

A unique summer's experience in Music and the Arts for Girls — 6 to 16 years — Boarding and Day Pupils. Merrywood has its own children's theatre for training in the Drama and in the Dance. Swimming, Canoeing and Riding under expert instruction.

Valerie Deucher, *Director*

Lenox, Mass., Old Stockbridge Road (Tel. Lenox 79)

"AN EYE FOR MUSIC"

by Martha Burnham Humphrey

Delightful action sketches and human interest stories of *Serge Koussevitsky* in his last decade with Boston Symphony. Also sketches and stories of Munch, Bernstein, Carvalho, Stokowski, Mitropoulos and many other conductors and players.

On sale at the Tanglewood Music Store — $3.50

E. J. CRAMER

General Contractor

•

PITTSFIELD, MASSACHUSETTS

SPRAGUE ELECTRIC COMPANY

NORTH ADAMS, MASSACHUSETTS

Manufacturers of Electrical Components

A Festival

of

CONTEMPORARY CHAMBER MUSIC

at

MUSIC MOUNTAIN

Falls Village, Connecticut

by

THE BERKSHIRE QUARTET

URICO ROSSI — FRITZ MAGG
DAVID DAWSON — ALBERT LAZAN

FRIDAY, AUGUST 15

HENRY COWELL: "Hymn, Choral and Fuguing Tune #8"
PRIAULX RANIER: "Sonata for Viola and Piano"
JOHN VERRALL: "String Quartet" (*first perf.*)

FRIDAY, AUGUST 29

G. FRANCESCO MALIPIERO: "Rispetti e Strambotti"
BURRILL PHILLIPS: "Sonata for Violin and Piano"
QUINCY PORTER: "Quartet No. 1"

Week End Concerts

FRIDAY, SEPTEMBER 5
THOMAS BEVERSDORF: "Quartet for Strings" (*first performance*)
BOHUSLAV MARTINU: "Viola Quintet"
VICTOR BABIN: "String Quartet"

SATURDAY, SEPTEMBER 6
OTTO LUENING: "Quartet No. 3"
ERNST TOCH: "Piano Quintet"
PAUL HINDEMITH: "Quartet No. 3, Opus 22"

SUNDAY, SEPTEMBER 7
QUINCY PORTER: "Quartet No. 8"
ANIS FULEIHAN: "Quartet No. 1"
LUKAS FOSS: "Quartet in G"

All Concerts at 4 P.M. (E.D.T.)

—

Tickets on Sale at the Hall
Subscription $2.00 (tax included)

For information regarding the

FESTIVAL OF CONTEMPORARY CHAMBER MUSIC
and other
MUSIC MOUNTAIN Concerts call CAnaan 8-7126.

J. H. ELLIOT — "The Requiem loses nothing by performance in the concert hall; it creates its own cathedral. It is certainly wrong to regard the work as lurid or sensational, as is sometimes done. If we seek in it a kind of technicolor crowd-scene of souls migrating to Purgatory we shall be disappointed. Save for a few purple patches, and a handful of singular experiments in orchestra sonority, the music has dignity and restraint; indeed, some of the noblest pages that Berlioz ever penned are contained in it. The Requiem is unified by the extraordinary imaginative grasp that the composer had on his conception: the very cast of the music conveys not only the almost unrelieved dolor of Berlioz's meditations, but also a sense of physical vastness, of immense spaces, that is quite independent of the large number of musical resources employed" — *B. B. C. Program, December 10, 1947.*

Boris Goldovsky's Companion to Carmen
No. L-100 ..... $5.95

Available at the Music Store on the grounds.

BOSTON RECORDS, INC.
246 Huntington Avenue — Boston 15, Mass.
CO 7-5209

Make Dining at the

Weldon

the special touch in your day's schedule with the art of dining at its best in a delightful atmosphere of summer leisure.

THE WELDON HOTEL
Greenfield, Mass.

SERVICES

J. H. Johnson's Sons, Inc.

Plumbing Contractors

Lenox, Massachusetts *Phone* 12W

WALTER LAHART

Plumbing and Heating Contractor

SHOP — Housatonic Street, Lenox *Phone* 397W
HOME — St. Ann's Lane, Lenox *Phone* 397R

WILLIAM T. LAHART

Electrical Contractor

•

SHOP
Church Street, Lenox . . . . . *Phone* 146W

•

HOME
School Street, Lenox . . . . . *Phone* 146R

Lenox National Bank

GENERAL BANKING SERVICE

TRAVELLERS CHEQUES • SAFE DEPOSIT BOXES

Lenox Package Store

RICHARD E. WHALEN, Prop.

We are Exclusive Distributors of
RARE JACK DANIELS

Beer : Ales : Legal Beverages

★

CHURCH STREET • LENOX, MASS.
Phone Lenox 57

PUBLIC REHEARSALS

The Saturday morning rehearsal of the Boston Symphony Orchestra for the final week of the Festival will be open to the public at a nominal charge, the receipts to benefit the Pension Fund of the Boston Symphony musicians.

ADMISSION $1 EACH . . . . . August 9 at 10 A.M.

For Cool Refreshment . . .
For Rich Flavor . . .

It's Hoods

ICE CREAM

◆

SMOOTH and DELICIOUS

BERKSHIRE ESTATES

REASONABLY PRICED

Ruth M. Furniss Stockbridge, Mass.

C. T. Brigham Co.

Since 1902

The Original Paper Jobber of Western Mass.
Paper Supplies and General Merchandise

PITTSFIELD Phone 2-5540

Carr Hardware Co.

Plumbing Supplies, Paints, Electrical and Household Supplies, Lighting Fixtures

413-415 North Street, Pittsfield *Phone* 2-1581

A BEAUTIFUL SMALL ESTATE
in the Berkshire Highlands

Forty-five minutes from Pittsfield. 300 acres of secluded mountain land. 2 lakes, several brooks, most extensive view, bridal paths, excellent hunting and fishing. 8 room one hundred year old farm house modernized by a New York architect for year around living. 3 car garage and shop. Large farm barn. Low taxes. Unusual opportunity to secure a delightful modern mountain home in perfect condition reasonably.

•

COOPER REAL ESTATE AGENCY
29 Fenn Street, Pittsfield

"How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears."

MERCHANT OF VENICE—5, 1, 60.

CLARENCE DOHONEY, REALTOR
75 Main St., Lee, Mass., Tel. 376-W

Delightful Places To Stay, Lunch, or Dine

AVALOCH • A Country Inn

You will enjoy afternoon or after concert snacks on the terrace at the Avaloch Hillhouse. Just turn left as you come out the Tanglewood West Gate. Take the right hand road at the fork, and it is second driveway on the right. At most a five minute walk.

☆ *Fine American Plan Accommodations*

☆ *The Avaloch Meetings Saturday at 11:00 A.M.*

Chef Karl's

BREAKFAST • LUNCH • DINNER

Cuisine Par Excellence

Guest Rooms

Center of Lenox, Route 7-20 Telephone 8570

You will enjoy a visit to the

Old Coach Grille

at the CURTIS HOTEL *in Lenox Village*

•

Breakfast • Lunch • Dinner

Your favorite cocktail served in the garden or Cocktail Lounge

On Route 7 and 20 Tel. Lenox 16

A Symphony in F

A resort with an F major for fun, fine food, and fabulous location. Tennis, golf, riding, swimming and dancing. Open until November. Transient meals served. Sunday buffet supper from 5:30 to 6:30.

Recommended by Duncan Hines

Lunch $1.75 Dinner $2.25

EASTOVER - - - - lenox, massachusetts

HAWTHORNE HILL

Adjacent to Tanglewood

Within a five-minute walk to Tanglewood. Small inn and annex accommodating thirty people. American plan only.

LORNA and KENNETH SHELDON

West Street, Lenox Tel. 573

OPEN ALL YEAR

Beautiful Blantyre

Cocktails - Dinner Dancing.....Wed., Fri., Sat. evenings

Surprise Dance-Buffet.....Sat. evening — 6-12

Gay Buffets.....Concert evenings

Grilled Specialties.....every evening after 9

Guest Accommodations

LENOX - Route 20 Telephone Lenox 475

The Famous Buffet Lunch at MUSIC INN

on the open air dining terrace—1 to 2 p.m.—$2.50

Dinner (Reservation please)—6:30 to 7:30 p.m.—$3.25

"Music in Art"—Exhibition of sculpture, paintings and drawings—July 1 to September 3

"The Store at Music Inn" opens in July. Should you like to be on our mailing list, write for our Berkshire Almanac and Store Catalogue.

Music Inn, Lenox 8, Mass. Lenox 695

Pontoosuc Lodge

Delicious Meals

Viennese Pastries Finest Liquors

By Reservation Tel. 2-7148

5 miles North of Pittsfield

Sheffield Inn

SHEFFIELD, MASSACHUSETTS ON ROUTE No. 7

An Inn for Discriminating People

STUART M. BEARD, 2ND, *Owner and Mgr.*

Sun-Inside

Prop. Fred and Lucie Lancôme

Monterey, Rte. 23 • Tel.: Gr. Barrington 1148M13

WHERE FOOD HAS THE FRENCH FLAVOR OF DEEP CONTENTMENT

Luncheon Dinner

WENDOVER DAIRY BAR

JACK SWICKER

Fountain and Luncheonette Service

Complete Line of Quality Dairy Products

Church Street, Lenox LENOX 487-R

WHITE TREE INN

41 WENDELL AVENUE, PITTSFIELD

(formerly the Coffee Shop)

BREAKFAST — LUNCH — DINNER

Open 8 A.M. to 8 P.M.

THE YELLOW ASTER

PITTSFIELD-LENOX ROAD PITTSFIELD, MASS.

Luncheon • Cocktail Lounge • Dinner

12.00 to 2.00 Sundays 12.30 to 7.45 5.30 to 9.00

Closed Mondays

MRS. A. CASSANI, *Owner and Manager*

Bored with the commonplace?

If you are tired of the ordinary, then next time you order whiskey, either at a bar or a package store — ask for the whiskey that is truly out of the ordinary — Melrose Rare.

Since 1885, Melrose has earned the reputation of being one of the very few whiskies made for quality—never for quantity. The whiskies in Melrose Rare are all at least six years old, blended with really fine grain neutral spirits.

Just as outstanding are these Melrose products: —Melrose 8 Year Old Bourbon — every drop bourbon . . . every drop 8 years old. And Melrose Gin— "London dry" . . . very dry . . . made of 100% pure grain neutral spirits. All are full 90 proof. There's nothing commonplace about Melrose products. You'll be uncommonly pleased with any one you choose.

MELROSE

RARE

"Pay a little more

Drink a little less,

Treat yourself

to the very best."

BLENDED WHISKEY: 60% GRAIN NEUTRAL SPIRITS, 90 PROOF. STRAIGHT BOURBON WHISKEY: 90 PROOF. GIN: DISTILLED FROM 100% GRAIN NEUTRAL SPIRITS, 90 PROOF. MELROSE DISTILLERS, INC., N. Y.

In the finest homes . . . on the concert stage it's *Baldwin*

Baldwin . . . personal choice of Charles Munch, Leonard Bernstein, Pierre Monteux.

The Baldwin is a pre-eminent piano of the concert world—yet it is essentially a piano for the home. That is why in homes where quality and enduring beauty are the measure of value you will find the Baldwin.

A Baldwin in your home, exquisite in its superb craftsmanship, will give you that rare pride, that lasting pleasure realized only through ownership of the finest.

Baldwin Grand and Baldwin-built Acrosonic and Hamilton Pianos, used exclusively at the Berkshire Music Festival and Music Center, are sold in all principal cities.

Baldwin

BERKSHIRE

Boston Symphony Orchestra

FESTIVAL

TANGLEWOOD

1853 1953

STEINWAY . . .

ONE NAME
ONE TRADEMARK
ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

In Massachusetts and New Hampshire new Steinway Pianos are sold ONLY by M. STEINERT & SONS

M. STEINERT & SONS 162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

Berkshire Festival, Season 1953

TANGLEWOOD, LENOX, MASSACHUSETTS

THEATRE-CONCERT HALL

Concerts by Members of the Orchestra

CHARLES MUNCH, *Conducting*

Concert Bulletin, with historical and descriptive notes by
JOHN N. BURK

COPYRIGHT, 1953, BY BOSTON SYMPHONY ORCHESTRA, INC.

Trustees of the Boston Symphony Orchestra, Inc.

HENRY B. CABOT, *President* JACOB J. KAPLAN, *Vice-President* RICHARD C. PAINE, *Treasurer*

PHILIP R. ALLEN THEODORE P. FERRIS N. PENROSE HALLOWELL M. A. DE WOLFE HOWE, LEWIS PERRY
JOHN NICHOLAS BROWN ALVAN T. FULLER FRANCIS W. HATCH MICHAEL T. KELLEHER EDWARD A. TAFT
RAYMOND S. WILKINS OLIVER WOLCOTT

Tanglewood Advisory Committee

ALAN J. BLAU HENRY W. DWIGHT F. ANTHONY HANLON GEORGE E. MOLE
LENGES BULL GEORGE W. EDMAN LAWRENCE K. MILLER WHITNEY S. STODDARD
ROBERT K. WHEELER

GEORGE E. JUDD, *Manager*

Assistant Managers: T. D. PERRY, JR., N. S. SHIRK

CRANE
MUSEUM

historical exhibits of

fine papermaking

since 1801

open 2 to 5 p.m.

monday through friday

june–september

Dalton, Massachusetts

•

Five miles east of Pittsfield
on route no. 9

Symphoniana

The Transcontinental Tour

At the conclusion of its winter season last April, the Boston Symphony Orchestra made its first tour of the continent having visited the far West only once before when in 1915 a series of concerts was given at the Panama-Pacific International Exposition in San Francisco. Through the tour of last spring, Charles Munch and Pierre Monteux divided the concerts. The following cities were visited: Detroit, Columbus, Dayton, Cincinnati, Knoxville, Chattanooga, Atlanta, New Orleans, Dallas, El Paso, Tucson, Pasadena, Los Angeles, Santa Barbara, Fresno, San Francisco, Sacramento, Salt Lake City, Provo, Denver, Chicago, East Lansing, Ann Arbor, Toronto, Montreal, and Burlington.

The Tour proved to be a landmark in the history of this orchestra comparable only to its European Tour of May, 1952.

Coolidge Concerts

Through the generosity of Mrs. Elizabeth Sprague Coolidge three concerts of chamber music will be given in the Theatre-Concert Hall on Wednesday evenings. On July 15, the Baroque Trio will play. On July 22 Ruth Posselt and Gary Graffman will give a recital of sonatas for violin and piano. On July 29 the Hungarian Quartet will play quartets by Haydn, Piston and Beethoven. Concerts are open by invitation to members of the Society of Friends of the Berkshire Music Center.

Berkshire Music Center

The many performances by the school at Tanglewood, orchestral, operatic, chamber, and choral, are open by invitation to Friends. Ask for a full calendar of events at the box office.

Our Neighbors in the Arts

The glassed reception room next to the main gate will have picture exhibitions through the Festival weeks; sculpture by John Rood is also shown on the Tanglewood grounds, both arranged by the Berkshire Museum of Pittsfield.

There will be special exhibitions of interest through the summer season at this Museum, including memorabilia of the Boston Symphony Orchestra's recent Transcontinental Tour. The Museum's Little Cinema will show pictures on Wednesdays through Saturdays at 7 and at 9 P.M. The classes in painting and sculpture will again be held.

Recommended to visitors: The Berkshire Museum, the Stockbridge Playhouse (see Advertisement, page 6), Jacob's Pillow Dance Festival (Lee), the Berkshire Garden Center (Stockbridge, 10-5 daily), the Pleasant Valley Wild Flower and Bird Sanctuary (Lenox, open daily), Bengtz School of Art, Lenox (see Advertisement, page 10). The Festival Theatre (Theatre in the Round), Lenox, Crane Museum (see opposite).

First Program

SATURDAY EVENING, JULY 11, *at* 8:30

BACH . . . . . Brandenburg Concerto No. 1, in F major

I. Allegro II. Adagio III. Allegro IV. Menuetto V. Polacca

BACH . . . Brandenburg Concerto No. 2, in F major, for Trumpet, Flute, Oboe and Violin, with Strings

I. Allegro II. Andante III. Allegro assai

Trumpet: Roger Voisin *Oboe:* Ralph Gomberg

Flute: Doriot Anthony *Violin:* Richard Burgin

BACH . . . . . Brandenburg Concerto No. 3, in G major, for Strings

I. Allegro II. Allegro

INTERMISSION

BACH . . . . . Brandenburg Concerto No. 6, in B flat major, for Strings

I. Allegro II. Adagio ma non troppo III. Allegro

BACH . . . Brandenburg Concerto No. 5, in D major, for Orchestra with Piano, Violin and Flute

I. Allegro II. Adagio affettuoso III. Allegro

Piano: Lukas Foss *Violin:* Richard Burgin *Flute:* Doriot Anthony

---

Second Program

SUNDAY AFTERNOON, JULY 12, *at* 2:30

BACH . . . . . Cantata 28: "Gottlob! nun geht das Jahr zu Ende"

I. Aria (*Soprano solo*) III. Arioso (*Bass*) V. Duet (*Contralto and Tenor*)

II. Chorus IV. Recitative (*Tenor*) VI. Chorale (*Chorus*)

Soloists . . . *Soprano*, Sara Mae Endich *Tenor*, John McCollum

Contralto, Betty Allen *Bass*, Mac Morgan

(Berkshire Festival Chorus, Hugh Ross conducting)

INTERMISSION

BACH . . . . . Suite No. 2, in B minor, for Flute and Strings

Overture: Largo; Allegro Bourrée I; Bourrée II: Allegro Minuet

Rondo: Allegretto espressivo Polonaise and Double: Moderato Badinerie: Presto

Flute solo: Doriot Anthony

BACH . . . . . Overture (Suite) No. 3, in D major, for Orchestra

I. Overture II. Air III. Gavotte I; Gavotte II IV. Bourrée V. Gigue

Berkshire Playhouse

STOCKBRIDGE, MASSACHUSETTS

WILLIAM MILES, *Director*

Week of July 13

FAY BAINTER *in*

"THE VELVET GLOVE"

by ROSEMARY CASEY

Week of July 20

KATHERINE ALEXANDER *in*

"THE MARQUISE"

by NOEL COWARD

with BARBARA BRADY

Week of July 27

FRANCESCA BRUNING *in*

"JANE"

by SOMERSET MAUGHAM and S. N. BEHRMAN

with ALAN HEWITT

Week of August 3

"THE THREE TOED PONY"

a new comedy by SIDNEY MICHAELS

with ROMNEY BRENT

Week of August 10

"AFFAIRS OF STATE"

by LOUIS VERNEUIL with

GAYE JORDAN KENDALL CLARK

Week of August 17

"GIGI"

adapted by ANITA LOOS from the story by COLETTE

with DEIRDRE OWENS

VIOLA ROACH WILLIAM ROERICK

Season continues through September 5th

Nightly (except Sunday) at 8:45
$3.00, $2.00, $1.30, tax incl.

Matinees Wednesday and Saturday at 2:30
$2.00 and $1.30, tax incl.

TWO SPECIAL MATINEES!

Thursday, August 13 — Friday, August 14

The Incomparable Singing Comedienne

ANNA RUSSELL

All seats reserved $2.40 tax included

For reservations write Box Office or
phone Stockbridge 460

Program Notes

First Program

JOHANN SEBASTIAN BACH

Born in Eisenach on March 21, 1685; died in Leipzig on July 28, 1750

BRANDENBURG CONCERTO NO. 1, IN F

Bach presented his six "Brandenburg" Concertos to the Margraf of Brandenburg in 1721. The autograph title of the First is as follows: "CONCERTO *1mo à 2 Corni di Caccia. 3 Hautb. è Bassono. Violino Piccolo concertato. 2 Violini, una Viola è Violoncello, col Basso Continuo.*"

The great variety among the six Brandenburg Concertos lies both in the various combinations of instruments and in the ways they are juxtaposed and divided and treated. The First Concerto balances the strings and continuo with two "Hunting" horns (without valves and capable of high harmonics), three oboes, bassoon (which doubles the 'cello part except in the first trio), and the *violino piccolo,* which is the principal solo instrument. The *violino piccolo,* or *Quartgeige,* obsolete shortly after Bach's time, was a three-quarter sized violin tuned a minor third higher than the usual instrument. Its size deprived it of power and led Professor Tovey to speak of the "struggling *violino piccolo,* that has more difficulty in getting the upper hand than any other solo in the whole classical repertoire" (a regular violin is used in the present performances). The *violino piccolo* plays along with the first violins in the opening movement, in which the instruments are all exploited in full sonority, but emerges in the slow movement as an individual voice and so continues. In the Adagio a four measure theme is played by the first oboe and *violino piccolo* in turn, the lower instruments also taking it up. The Minuet alternates with three trios, the second a *polacca,* these offering a distinct color variety: the first trio is scored for two oboes and bassoon only, the *polacca* for the strings, and the last trio for the horns and oboes.

BRANDENBURG CONCERTO NO. 2, IN F MAJOR, FOR TRUMPET, FLUTE, OBOE, AND VIOLIN, WITH STRING ORCHESTRA

This Concerto has for its concertino, instead of the customary string quartet, a violin and three winds, of which the trumpet, written in the high

BLUE BIRD SPORT SHOP

Main Street . . . . Stockbridge, Mass.

Distinctive Woolen Sportswear

WINTER SHOP

52 GREEN STREET, NORTHAMPTON, MASS.

(Opposite Smith College Campus)

register, inevitably dominates the rest (except in the slow movement, where it is silent).

The problem in performances of the high trumpet parts in many of Bach's scores, and especially in this concerto, lies in the difference between the instruments of his time and ours, and in the training of the players. Only natural trumpets were at Bach's disposal, in various keys, and the highest of them, the clarino, or *Clarinbläsen,* was called for in the Second Brandenburg Concerto. These instruments had a small bore which facilitated high harmonic notes. Special players for these instruments were able to confine their embouchure to the high muscular tension required. "The player's lifelong restriction to the high register," writes Curt Sachs ("The History of Musical Instruments"), "trained his lips and breath; he used an appropriate mouthpiece with a flat cup and a broad rim that gave good support to the overexerted lips. This was the 'secret' that enabled the trumpeters of the Bach epoch to play such surprisingly high parts, up to D^3, E^3 and even G^3, in spite of the low pitch of their instruments (D alto, a minor third below our F trumpets, a minor sixth below our B-flat trumpets). But we should not forget that in those times solo parts were written especially for one artist and his special skill." The virtuosity developed by the *Clarinbläser* in producing high harmonics with beauty of tone has been praised by contemporaries, and must be regarded as a lost art. When Mozart made his revision of Handel's "Messiah" which presented similar difficulties he erased difficult trumpet passages and distributed the notes among other instruments.

When Richard Strauss conducted the Second Brandenburg Concerto in Berlin in 1909, he made special efforts to solve the problem by introducing for the higher passages a piccolo heckelphone, which however is a reed instrument, related to the oboe Arturo Toscanini substituted an E flat clarinet, and Pablo Casals at Prades conducted (and recorded) the concerto, substituting a soprano saxophone.

Mr. Voisin here uses an especially made trumpet.

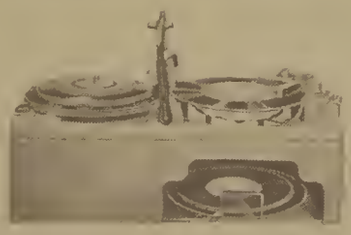
Brandenburg Concerto, G Major, No. 3, for Three Violins, Three Violas, Three Violoncellos, with Bass by the Cembalo

The "Brandenburg" Concertos can be looked upon as an experiment in various instrumental com-

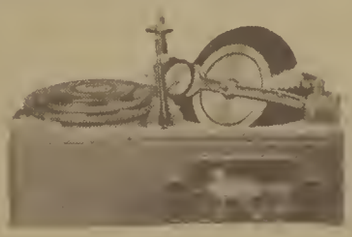
Lincoln

Automatic Turn-over Record-changer

Vacuum cup picks up the record.



Record is gently placed on turntable.



The Lincoln turns the record over for you.

THE FINEST RECORD-CHANGER SCIENCE HAS DISCOVERED

- Provides up to 21 hours of continuous music with full loading of 22 LP 33⅓ r.p.m. records...up to 3½ hours with 20 —45 or 78 r.p.m. records...*playing one side or both sides in proper sequence.*
- Soft rubber suction cups handle the records. No metal (except needle) touches the records.
- Stops automatically after last record.

Especially recommended for custom installations.

SYMPHONIES, concerti and other works complete on one Long-Playing record, are played without interruption on the LINCOLN.

exclusively at

LIBERTY Music Shops

450 MADISON AVENUE • 795 MADISON AVENUE
975 MADISON AVENUE (HOTEL CARLYLE)
NEW YORK 22, N. Y.
228 EAST POST ROAD
WHITE PLAINS

• Come in for a demonstration or write for free brochure.

binations. Of the six this one, like the last, is written for strings only. It is unique among them in having no intervening slow movement to bring the customary contrast between the two allegros.*

The original title runs *"Concerto 3zo a tre Violini, tre Viole, e tre Violoncelli col Basso per il Cembalo,"* but the score definitely gives a place to the string basses, doubling the 'cellos, whereby the *"cembalo"* becomes merely a reinforcing instrument, unessential in the general balance. Bach thus divides his forces into three complete and equal string orchestras. At times, as in the first exposition, the three parts for each kind of instrument are in unison, making an ensemble of only three distinct voices (though the players themselves are distributed), giving a special sense of integration and solidity. At times the three parts (for violins, violas, or cellos) are at variance, giving an infinite diversity and richness in contrapuntal imitation. Using brief rhythmic figures, Bach establishes and sustains an astonishing vitality in their varied manipulation.

* Bach used the first movement as an instrumental introduction (*"Concerto"*) to his Cantata 174 (*"Ich liebe den höchsten von ganzen Gemüthe"*) for Alto, Tenor, Bass, and Orchestra. To the string parts, unchanged, he added 2 corni da caccia, 2 oboes and tenor oboe (*"Taille"*), the wind parts sometimes doubling, sometimes adding to the notation.

The Carry-All
A COUNTRY GIFT SHOP
ARTS AND CRAFTS
Route 183 — 2 miles south of Tanglewood

ORIGINAL BERKSHIRE HILLS
ANTIQUES SHOW
TOWN HALL • LENOX, MASS.
July 30th thru August 15th
(Closed Sundays)
DAILY from 11 A.M. *to* 10 P.M.
Management
BERKSHIRE HILLS ANTIQUES INC.

Brandenburg Concerto in B-Flat Major, No. 6, for 2 Viole da Braccia, 2 Viole da Gamba, Cello, Violone and Cembalo

Bach wrote the last of his set of Brandenburg Concertos in six individual parts, and it has been accordingly performed by six string players (two violas and two cellos concertanti, additional cello with bass, and continuo) at the Festival concerts at Tanglewood, and so recorded.

To the brilliance of the Third Brandenburg Concerto, where the incisive tone of the violins predominates, Bach has opposed in his other string concerto, the Sixth, only the lower and darker register of the string instruments, the characteristic color of the violas prevailing in a close and constant duet. The lively course of the first allegro is relieved by a broadly melodic adagio in E-flat. Here the two viola parts are emphasized, for the gambas (cellos) in this movement are silent. The single cello part provides a sustaining legato, blending with the usual bass accompaniment until it takes up the principal melody near the end. The last movement, in 12-8 time, restores the original key and vigorous interplay of voices. The Concerto, according to the observation of Sir Hubert Parry, "is a kind of mysterious counterpart to the Third Concerto; as the singular grouping of two violas, two *viole de gamba* and a 'cello and bass, prefigures. The colour is weird and picturesque throughout, and the subject matter such as befits the unusual group of instruments employed."

The *"viola da braccia"* which Bach specified was, as Charles Sanford Terry has pointed out in his invaluable book, "Bach's Orchestra," nothing more than the ordinary viola of his time. The name survived to distinguish the "arm viol" from the "leg

MANHATTAN SCHOOL OF MUSIC
JANET D. SCHENCK, *Director*
BACHELOR and MASTER of MUSIC DEGREES
Distinguished faculty includes:
DIRAN ALEXANIAN
FRANCO AUTORI
RAPHAEL BRONSTEIN
JOHN BROWNLEE
VITTORIO GIANNINI
ROBERT GOLDSAND
HUGH ROSS
BERNARD GREENHOUSE
HOWARD MURPHY
JONEL PERLEA
Catalog on request
238 East 105th Street • • • New York 29, New York

viol," the *"viola da gamba."** The *"viola da gamba,"* the last survivor of the family of viols, was an obsolescent instrument in Bach's day, although good players upon it were still to be found.

Brandenburg Concerto No. 5, in D Major, with Flute, Violin and Piano

The autograph title of the Fifth Concerto is *"Concerto 5to à une Traversiere, une Violino principale, une Violino è una Viola in ripieno, Violoncello, Violone è Cembalo concertato,"* which led J. A. Fuller-Maitland to remark "it is not given to many people to devise a title like this, that succeeds in being incorrect in two languages at once." The preponderance and elaboration of the harpsichord part has led the same writer to suppose that "Bach must have played the harpsichord himself in this piece." "There is indeed an enormously long passage of the most brilliant description for this instrument" (Parry), unaccompanied, with every device of execution embodied in it, illustrating Bach's extraordinary inventiveness in the line of virtuosity, not for itself but as a means of expressing musical ideas, and of course, in this instance, departing from the rule of making all the instruments play similar passages; for a great cembalo player like Bach could hardly be contented with setting down anything for it which any other instrument could play. Indeed, the busy "cembalo" constantly commands the attention, and with rapid scales and repeated figures, not to speak of the long and beautiful cadenza of sixty-six bars, looks beyond its own day of the Concerto Grosso to a coming era of solo virtuosity. The slow movement lives up to its indication, "affettuoso," with a delicate interlacing of the voices of the three solo instruments — indeed, these three have the movement to themselves. There is no thought of virtuosity in this limpid discourse, where the melodic phrases alternate, echo and dovetail. The final Allegro is marked 2/4 but is a virtual 6/8. The theme is developed in a vigorous fugato, expands into a more fluent style, and returns for an emphatic close.

---

* The *gamba* was for centuries a gentleman's instrument. It will be remembered that Sir Toby Belch said of Sir Andrew Aguecheek in "Twelfth Night": "He plays o' the viol-de-gamboy, and speaks three or four languages word for word without book."

Tanglewood Music Store

(on the grounds at Tanglewood)

BOOKS - - - - - - - - RECORDINGS

MUSICAL SUPPLIES - - - SOUVENIRS

The Music Store is located to the right of the Main Gate

Elm Court

Lenox, Massachusetts

Cordially Invites
You and Your Friends
To Visit the Main House for
LUNCHEON, COCKTAILS
and DINNER

The Formal Gardens and Greenhouses are open for your pleasure.

Lenox 670

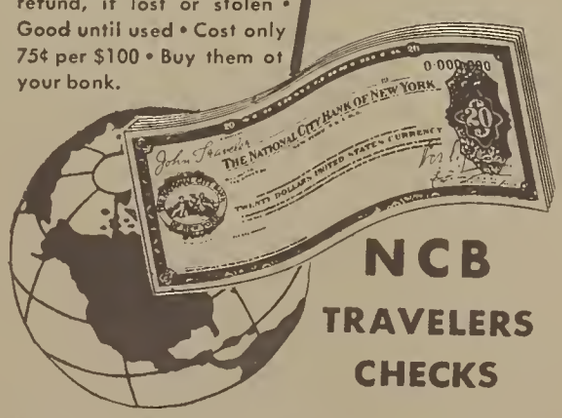
TRAVEL NOTE

NCB

Carry

NATIONAL CITY BANK TRAVELERS CHECKS

• Like cash—spendable everywhere • *Unlike* cash—prompt refund, if lost or stolen • Good until used • Cost only 75¢ per $100 • Buy them at your bank.



NCB TRAVELERS CHECKS

BACKED BY THE NATIONAL CITY BANK OF NEW YORK

First in World Wide Banking

Member Federal Deposit Insurance Corporation

The Berkshire Hills

OFFER many cultural attractions to make your visit a pleasant one during the Summer months.

You will find our region equally attractive in the Fall when the autumn foliage is at its best. Nature completes an incomparable transformation. Many of our inns and hotels offer substantial reductions in rates.

And for year-round good living, a place to live, work or play, hundreds of good people who were formerly seasonal visitors have chosen

THE BERKSHIRE HILLS

May we assist you in providing further details, our list of real estate agents, hotels, guest houses, and inns? Write:

THE BERKSHIRE HILLS CONFERENCE
COUNTY COURT HOUSE
PITTSFIELD 30, MASS.

Second Program

JOHANN SEBASTIAN BACH

Born in Eisenach on March 21, 1685; died in Leipzig on July 28, 1750

CANTATA 28: "GOTTLOB! NUN GEHT DAS JAHR ZU ENDE"

This Cantata of joyous praise to God at the year's end was written for the Sunday following Christmas in the church calendar. The text is by Neumeister. In the two choral numbers a cornet and three trombones are added, doubling the voices. In these, and in the opening soprano air the "taille," played by its modern equivalent the English horn, joins the strings.

The arioso for bass solo and continuo is drawn from Jeremiah XXXII, 41: "Yea, I will rejoice over them to do them good, and I will plant them in this land assuredly with my whole heart and with my whole soul."

I Aria (Soprano Solo)

Gottlob! nun geht das Jahr zu Ende, das neue rücket schon heran.
Gedenke, gedenke meine Seele, d'ran.
Wie viel dir deines Gottes Hände in alten Jahre Gut's gethan!
Stimm' ihm ein frohes Danklied an; stimm' an;
So wird er ferner dein gedenken,
Und mehr zum neuen Jahre schenken.

II Chorus

Nun lob', mein' Seel! den Herren,
Was in mir ist, den Namen sein,
Sein Wohlthat thut er mehren, vergiss es nicht, O Herze mein.
Hat dir dein' Sünd vergeben,
Und heilt dein' Schwachheit gross.
Errett't dein armes Leben,
Nimmt dich in seinen Schoos;
Mit reichem Trost beschüttet,
Verjüngt dem Adler gleich.
Der Kön'g schafft Recht,
Behütet die leiden in seinem Reich.

III Recitative — Arioso (Bass)

So spricht der Herr:
Es soll mir eine Lust sein, dass ich ihnen Gutes thun soll,
Und ich will sie in diesem Lande pflanzen treulich,
Von ganzem Herzen und von ganzer Seelen.

IV Recitative (Tenor)

Gott ist ein Quell, wo lauter Güte fleusst;
Gott ist ein Licht, wo lauter Gnade scheinet,
Gott ist ein Schatz, der lauter Seegen heisst;
Gott ist ein Herr, der's treu and herzlich meinet.

Bengtz School of Art

LENOX SCHOOL CAMPUS, LENOX, MASS.

Classes in Drawing, Painting, Graphic Arts and Silk Screen — Children's Classes

July 6th — August 16th

Wer ihn im Glauben liebt, in Liebe kindlich ehrt,
Sein Wort von Herzen hört
Und sich von bösen Wegen kehrt
Dem giebt er sich mit allen Gaben.
Wer Gott hat, der muss Alles haben.

Duet (Contralto and Tenor)
Gott hat uns im heurigen Jahre gesegnet,
Dass Wohlthun and Wohlsein einander begegnet.
Wir loben ihn herzlich und bitten darneben
Er woll' auch ein glückliches Neues Jahr geben.
Wir hoffen's von seiner beharrlichen Güte
Und preisen's im Voraus mit dankbar'm Gemüthe.

Choral (Chorus)
Ill' solch' dein' Güt' wir preisen, Vater in's Himmelsthron,
Die du uns thust beweisen, durch Christum deinen Sohn,
Und bitten ferner dich:
Gieb uns ein friedlich's Jahre,
Für allem Leid bewahre
Und nähr'uns mildiglich.

Overture (Suite) No. 2 in B Minor for Flute and String Orchestra

The grave introductory measures of the first movement, given to the combined group, are followed by a lively fugue, the development of which is occasionally interrupted by florid passages for the flute which here first emerges as a solo instrument. In the Rondo, which is an unusual form with Bach, the voice of the flute is matched with the strings. In the Sarabande, the 'cellos follow the flute theme in canonic imitation. The second of the two Bourrées again projects the flute in the recurring ornamental figuration which gives the suite so much of its charm. The flute is again so treated in the Double (or variant) of the Polonaise. The Minuet has the usual two sections, but no trio. The Badinerie, a lively presto movement, is characteristic of its composer. (The first suite ends with two "*passepieds*," the third with a *gigue*, the fourth with a *vivo* entitled *Réjouissance*.)

DORIOT ANTHONY was born in Streator, Illinois. Her first teacher was her mother, a professional flutist. She attended the Eastman School of Music, where she studied with Joseph Mariano. Other teachers she has worked with are Georges Barrère, William Kincaid, and Ernest Liegl. She played in the National Symphony in Washington, D. C., for two years and later joined the Los Angeles, Philharmonic, also playing first flute in the Hollywood Bowl Orchestra, meanwhile devoting much of her time in California to chamber music. She became first flutist of the Boston Symphony Orchestra last autumn.

Overture (Suite) No. 3 in D Major for Orchestra

Bach's "overtures," as he called them, of which there are four, have generally been attributed to the five-year period (1717-23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the *Well-tempered Clavichord*, the *Inventions*. Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The "*ouverture*" of the third suite, which is its main substance, consists of a *grave*, a vivace on a fugued figure, and a return of the *grave* section, slightly shorter and differently treated. The air, lento (which certainly deserves its popularity, but not to the exclusion in lay experience of many another beautiful air by this composer), is scored for strings only. The Gavotte is followed by a second gavotte, used in trio fashion (but not more lightly scored as was the way with early trios), the first returning da capo. The Bourrée (allegro) is brief, the final *Gigue* more extended but, nevertheless, a fleeting allegro vivace.

"Airs of Spain" B-300
Played by Jorge Bolet, *Pianist*

"Recital Favorites" B-301
Played by Jorge Bolet, *Pianist*

Bach — "Chaconne" B-202

Mozart — 2 Sonatas — K-301, K304 for Violin and Piano
Played by Arthur Grumiaux, *Violinist*

Mozart — Horn Quintet in Eb — K-407 B-201
James Stagliano — Horn Solo
Richard Burgin — Violin Solo
Joseph de Pasquale — Viola
Jean Cauhapé — Viola
Samuel H. Mayes — Violoncello

Rust Viola Sonata
Joseph de Pasquale — Viola Solo
Samuel H. Mayes — Violoncello
James Stagliano — Horn
Harry Shapiro — Horn

"French Horn Masterpieces" B-200
Played by James Stagliano

Bizet — Goldovsky's Companion to "Carmen" B-100

WILLIAMSTOWN, MASS.

Dine at
Williams Inn

On the Campus
of Williams College

A short and beautiful drive
to the top of the Berkshires

★

Lobster served 8 Delicious Ways
Steak — Brook Trout — Guinea Hen
Cocktails of course
FOOD SERVED ALL DAY

Recommended by Gourmet and Duncan Hines

The first of 14 *Treadway Inns* located in
New England, New York and Florida

YALE
BARN

Presents

FINE FOOD
AND GROG

Open Every Day

ROUTE 44
BETWEEN
CANAAN & NORFOLK
CONNECTICUT

VISIT OUR GOURMET FOOD SHOP

Third Program

WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

DIVERTIMENTO IN D MAJOR FOR STRINGS, (K. 136)

This is the first of three "Divertimenti" for strings which Mozart composed early in 1772 (K. 136, 137, 138). The title is questionable — the late Alfred Einstein believed that it was added to the manuscript by another hand: in the first place because each has three movements with no minuet, whereas a divertimento was expected to have at least two. These three could, in four string parts, easily have been called string quartets and are so placed in the categorical listing of that large and authoritative volume, the Koechel Thematic Catalogue. Strings alone are notoriously weak for outdoor purposes and were evidently so considered in Mozart's time. Of the 36 divertimenti, serenades, and "cassations" listed by Koechel, all except *Eine kleine Nachtmusik* (a special case) are for winds with strings, or winds alone. The three "divertimenti" in question could also have been intended for ultimate use as symphonies in Milan for which city Mozart was then composing his opera *Lucio Silla*. He could have made this transformation, according to his custom at the time by simply adding pairs of oboes and horns, doubling string parts.

The truth is that both string quartets and symphonies were still much to be developed by the sixteen-year old Mozart. He had composed a number of symphonies, but not yet worked out the later rich interplay of color in independent wind parts. Of string quartets he had then written only one (K. 80, 1770), although he was to advance with brilliant genius in this field with six more later in 1772. Haydn at Esterház had long since developed the possibilities of intricate and balanced dalliance with four string voices, emancipated from the encumbrance of a keyboard continuo. The six fine quartets of Haydn's experimental Op. 20, written in that same year, give the two middle voices their free play and independent interest. But Mozart had not yet come under Haydn's beneficent influence in this field. The Divertimento K. 136 is still largely "top and bottom," the first violin part always prominent, sometimes in duet with the second violin, with a purely accompanying (or a doubling) function for the viola and cello parts. The result is a transparent clarity and simplicity which sets off to perfection the youthful charm, the high spirits of Mozart — age sixteen. Only briefly in the finale does he give us a fugato passage. The andante, which cultivates the "affecting" Italian style, has a likewise youthful tenderness of sentiment, delicately expressed.

Third Program

SATURDAY EVENING, JULY 18, *at* 8:30

MOZART . . . . . Divertimento in D major, for Strings, K. 136

I. Allegro II. Andante III. Presto

MOZART . . . . . Violin Concerto in G major, K. 216

I. Allegro II. Adagio III. Rondeau: Allegro

INTERMISSION

MOZART . . . . . Serenade in B-flat major for 13 Wind Instruments, K. 361

Largo; Molto allegro Adagio Menuetto Rondo; Allegro molto

MOZART . . . . . Symphony in D major, "Prague" (K. 504)

I. Adagio; Allegro II. Andante III. Finale: Presto

Soloist: Isaac Stern

Fourth Program

SUNDAY AFTERNOON, JULY 19, *at* 2:30

MOZART . . . . . Overture to "The Marriage of Figaro"

MOZART "Konzertante Sinfonie" for Violin and Viola (K. 364)

I. Allegro maestoso II. Andante III. Presto

Soloists . . . Isaac Stern, *Violin* Joseph de Pasquale, *Viola*

INTERMISSION

MOZART . . . . . "Eine kleine Nachtmusik," Serenade for Strings (K. 525)

I. Allegro II. Romanze: Andante III. Minuetto: Allegro IV. Rondo: Allegro

MOZART . . . . . Symphony in C major, "Jupiter" (K. 551)

I. Allegro vivace II. Andante cantabile III. Menuetto: Allegro VI. Finale: Allegro molto

Violin Concerto in G Major, No. 3 (K. 216)

Mozart wrote five violin concertos in Salzburg between April and December 1775. He composed them presumably as part of his duties as Konzertmeister at the Court of the Archbishop of Salzburg.

Georges de Saint-Foix singles out this Concerto as an example of sudden and remarkable development, the more strange in that the concertos were written in such quick succession. He calls this Concerto "already much more sure, more ample, more rich in expression and in musical beauty" than what had preceded, surpassing even "in artistic grasp the piano concertos of the year following." Saint-Foix finds this Concerto to be "entirely under the influence of the French violin music of that time. Not only the finale, with its various episodes which make a veritable French potpourri, but also the splendid song which comprises the second movement from beginning to end, derive plainly and in direct line from the concertos of a Gavaniès or a Guénin."

ISAAC STERN was born in Kriminiesz, Russia, July 21, 1920. He was taken by his parents to San Francisco as an infant and studied piano at six, changing to violin at the age of eight, when Naoum Blinder, concert master of the San Francisco Orchestra, was his teacher. He played with the San Francisco Orchestra at the age of eleven. A major part of his study was in New York with Louis Persinger, and he made his debut there in 1937. Mr. Stern was active in the U. S. O. in the Pacific area and after the war toured as a concert artist in many parts of the world.

Serenade for Thirteen Wind Instruments (K. 361)

Mozart composed this Serenade at the end of 1780 or early in 1781 and it may have been performed that season by the Hofkapelle at Munich. The instruments called for are 2 oboes, 2 clarinets, 2 basset-horns (an obsolete clarinet of low register), 4 French horns, 2 bassoons and contra-bassoon (or double bass).

The four clarinets dominate the whole with their special coloring. Mozart provides a reedy foil with the two oboes, for the dulcet clarinet tone is undisputed by the limpid clarity of flutes, which, if used, would be made a "mixture" in the high register unsuited to the master's immediate purposes. The addition of four horns, two bassoons and a contra-bassoon (the original score indicated a double bass, perhaps because of the unavailability of the other instrument at the time) made what was then called a *"Harmoniemusik,"* useful at parties and in vogue for out-door purposes.

"Closest Inn to Tanglewood" AVALOCH

Dining at Avaloch is not only a delight because of the deliciousness of the food and the agreeable surroundings, but also because the wonderful location two hundred yards west of the Tanglewood gate enables you to enjoy a leisurely pre-concert dinner without the necessity of "leaving early to beat the traffic."

When the weather is fair there is service in the gardens and on the terrace, with their far reaching view of lakes and mountains.

A Sumptuous Pre-Concert Buffet is Served Saturday Evenings from 5:30 P.M. at $3.25 per Person.

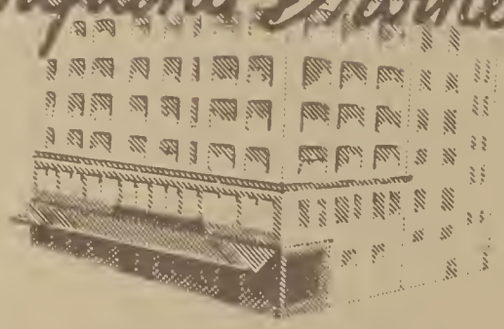
On Wednesday Evening There is an Outdoor Steak Roast at $4.75 per Person.

On other evenings table d'hote dinners are served from $2.75 to $4.75.

EXCELLENT LODGINGS ARE ALSO OFFERED.

AVALOCH • A Country Inn • Tel. Lenox 41

England Brothers



In the Heart of the Berkshires

again welcomes old friends and new visitors to the Berkshires —

Pittsfield Headquarters for tickets to the Berkshire Festival, Stockbridge Playhouse, Jacob's Pillow and other surrounding attractions.

Symphony in D Major (K. 504)

The last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart probably did not compose it especially for Prague, but when he went there from Vienna on a sudden visit, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. *Figaro,* produced there in the previous season, had been an immense success and its tunes were sung and whistled on all sides. A bid was to come for another opera, and *Don Giovanni* was to be written and produced there within a year, and to cause another furore of enthusiasm. The composer of *Figaro,* as might be expected, was applauded loud and long at the two concerts of his visit in 1787, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word *Figaro!* and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations upon the air *"Non più andrai."*

Fourth Program

Wolfgang Amadeus Mozart

Born in Salzburg, January 27, 1756; died at Vienna, December 5, 1791

Overture to "The Marriage of Figaro"

Mozart composed his opera in Vienna in 1786. Lorenzo Da Ponte relates in his memoirs how Mozart proposed the play of Beaumarchais to him as a subject for a libretto, and how the idea progressed. "In conversation with me one day," writes Da Ponte, "Mozart asked me if I could turn Beaumarchais's *'Noces de Figaro,'* * into an opera. The proposition was to my taste, and the success proved immediate and universal. A little before, this piece had been forbidden by the Emperor's command, on account of its immorality."

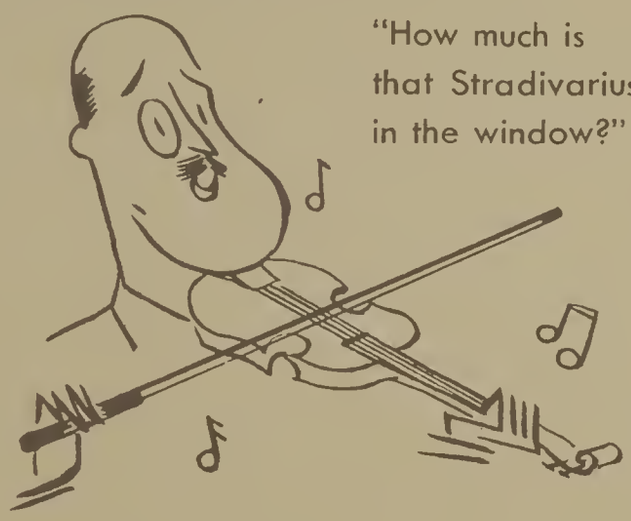
* Note that Da Ponte has misquoted the original *"mariage,"* and here retranslates the incorrect *"nozze"* into *"noces"!*

High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

2900 Publishing House - Great Barrington, Mass.

Colonel Sheraton



"How much is that Stradivarius in the window?"

SHERATON HOTEL

Pittsfield, Mass.

FINE

SOUND

CUSTOM SERVICE

the audio exchange inc.

159-19 HILLSIDE AVE.
JAMAICA 32, N. Y.
OLYMPIA 8-0445

When Da Ponte spoke of the "immorality" of *"Le Mariage de Figaro"* as its obstructing quality, he was using an epithet which was found as diplomatic in Austria as it had been in France to cover the embarrassment of a Monarch about a piece which could be interpreted as poking uncomfortable jibes at the ruling aristocracy.

The King needed only to feel assured that anything which might "shock the conventionalities" would be omitted, and the conventionalities which both men had tacitly in mind did not refer to amorous episodes no more daring than might be found in a modern "bedroom farce," but to a subversive undercurrent which showed the commoner to advantage at the expense of the aristocracy which was his superior in power and his inferior in wit. It was that quality which later led Napoleon I to remark of the play: *"C'était la revolution déja en action."* Da Ponte did not find it necessary to suppress a single one of the love intrigues or compromising situations with which Beaumarchais had peppered his play. Naturally a libretto of set vocal numbers and necessarily condensed dialogue in recitative could often little more than outline the action. Many of Beaumarchais's little revealing touches survive in the libretto; more of them are lost. The Count, the Countess, Figaro, or Cherubino are fairly close to their originals, but it required Mozart's genius to recapture the characterization, the brighter wit of Beaumarchais in his own inimitable way, over the head of his librettist.

Sinfonia Concertante (Konzertante Sinfonie) for Violin and Viola, in E-flat (K. 364)

Except that this "double concerto" was composed in Salzburg in the summer of 1779, nothing is known about its circumstances. The autograph is lost. The music bears eloquent witness that Mozart, lately returned from Paris and Mannheim, was newly aware of instrumental virtuosity to be exploited to his own rich purposes. It is conjectured that, having recently cultivated the viola in preference to the violin, he may have intended this nobly expressive part for his own use. He wrote the part a half tone lower (D instead of E flat) so that the player, by tuning his instrument a half tone up, would give it brightness and body as against the accompanying viola section (this device is no longer used). His aptitude in making the violin and viola happy partners was to be confirmed in the two unaccompanied duos (K. 423, 424) of 1783. In this Concerto, the supporting orchestra adds immensely to the stirring message of the two paired, interlocking, or complementary voices.

The *Sinfonia Concertante* followed the five concertos for violin and orchestra, and so led Alfred Einstein to call it "Mozart's crowning achievement in the field of the violin concerto." In it Mozart "summed up," according to Mr. Einstein, "what he had accomplished in the concertante portions of his

AEOLIAN-SKINNER ORGAN COMPANY, INC., BOSTON

Builders of the Instruments in

SYMPHONY HALL *and* TANGLEWOOD

☆ ☆ ☆

William E. Zeuch, *Vice President* — G. Donald Harrison, *President* — Joseph S. Whiteford, *Vice President*

NEW ENGLAND CONSERVATORY OF MUSIC

HARRISON KELLER, *President*

Faculty of the Conservatory includes the following members of the Faculty of the Berkshire Music Center

RAYMOND ALLARD
RICHARD BURGIN
SARAH CALDWELL
GINO CIOFFI
JOSEPH DE PASQUALE
LORNA COOKE DE VARON
GEORGES FOUREL
FERNAND GILLET
BORIS GOLDOVSKY
ALFRED KRIPS
GEORGES LAURENT
SAMUEL MAYES
ROSARIO MAZZEO
GEORGES MOLEUX
WILLEM VALKENIER
ROGER VOISIN
FELIX WOLFES
ALFRED ZIGHERA
BERNARD ZIGHERA

FALL TERM BEGINS SEPTEMBER 14

For full information write the Dean, 290 Huntington Ave., Boston, Mass.

serenades, adding what he had learned of the monumental style in Mannheim and Paris, and, most important of all, treating all his materials with the personal and artistic maturity which he had by this time reached. No mere allegro or allegro spiritoso opens this work, but rather an Allegro maestoso. The motives are no longer buffo or simply galant in style; they are truly symphonic or singing. Among the singing melodies the subsidiary theme is unforgettable, where the oboes answer the deep seriousness of the strings and at the same time bring in a ray of light, or where, later, the horns and oboes carry on a dialogue against the pizzicato of the strings. The powerful orchestra crescendo — a rarity in Mozart's works — is in the Mannheim style; but the living unity of each of the three movements, organic in every detail, and the complete vitality of the whole orchestra, in which every instrument speaks its own language: the oboes, the horns, and all the strings, with the divided violas enhancing the richness and warmth of the texture — all this is truly Mozartean. So is the intimate conversation of the two soloists, rising in the Andante to the level of eloquent dialogue. The Andante is in C minor — a further sign that every trace of *galanterie* has disappeared. The answer of the viola to the muffled plaint of the violin, leading to the gentle key of E-flat major, is a revelation of the deepest feeling. The finale is a *Tempo di contradanza*, whose gaiety results principally from the fact that in the chain of musical events the unexpected always occurs first, being followed by the expected; the first entrance of the soloists is such a surprise. The viola part is written in D, which means that the instrument is intended to be tuned a half-tone up, and doubtless to be strung with correspondingly finer strings, for it is to sound brighter and clearer than the violas of the tutti. The cadenzas are written out, and are notable alike for their plasticity, their brevity, and their beauty — a model and a warning for posterity."

"Eine kleine Nachtmusik," Serenade for String Orchestra (K. 525)

The score was dated by Mozart August 10, 1787. The first performance was probably in Vienna.

Mozart's contemporaries expected from him, as from any musician of high standing, an inexhaustible fertility in deft music, which could be ordered at will by the prosperous citizens, for their entertainments. The *"Unterhaltungsmusik"* would grace the

SAMMY VINCENT MUSIC CENTER
BERKSHIRE'S LARGEST MUSIC CENTER
— Records — Radios — Television — Baldwin Pianos —
23 North Street, Pittsfield

The
Mannes College of Music
formerly known as The Mannes Music School
now offers a five-year course leading to the
BACHELOR OF SCIENCE DEGREE
•
REGISTRATION:
September 23-29, 1953
CLASSES BEGIN: October 1, 1953
•
For Catalog, Write: REGISTRAR
THE MANNES COLLEGE OF MUSIC
157 East 74th Street • New York 21, New York
REgent 7-4476

PILOTUNER
MODEL AF 723 HI-FIDELITY FM-AM TUNER
FOR ALL LOVERS OF FINE MUSIC
The fabulous PILOTUNER adds a new dimension to your listening pleasure. It brings in FM-AM broadcast music with fantastic reality—a full depth, roundness and richness that can only be compared to in-person concert performance. Let the PILOTUNER expand your Joy of Listening . . . and Joy of Living. Companion Amplifier and Pre-Amplifier Units available.
Write for free catalog and name of dealer near you
Pilot Radio Corp., Dept. BF, Long Island City, N. Y.

BERKSHIRE FESTIVAL PROGRAMS

Charles Munch, *Conductor*

Concerts in the Shed

Friday and Saturday Evenings at 8:15
Sunday Afternoons at 2:30

SERIES A

FRIDAY EVENING, JULY 31 — CHARLES MUNCH

BEETHOVEN . . . . . Overture to "Leonore," No. 3
MENDELSSOHN . . . . . Violin Concerto in E minor
(*Soloist:* ZINO FRANCESCATTI)
COPLAND . . . . . "Appalachian Spring"
RAVEL . . . . . "Bolero"

SATURDAY EVENING, AUGUST 1 — CHARLES MUNCH

SCHUMANN . . . . . Overture to "Manfred"
FOSS . . . . . Piano Concerto No. 2
(*The Composer as Soloist*)
MENDELSSOHN . . . . . Symphony No. 4, "Italian"
HINDEMITH . . . . . Symphonic Metamorphosis of Themes by Weber

SUNDAY AFTERNOON, AUGUST 2 — PIERRE MONTEUX

TCHAIKOVSKY . . . . . Serenade for Strings
TCHAIKOVSKY . . . . . Symphony No. 5, in E minor

TCHAIKOVSKY . . . . . Piano Concerto No. 1, in B-flat minor
(*Soloist:* JORGE BOLET)

SERIES B

FRIDAY EVENING, AUGUST 7 — CHARLES MUNCH

BERLIOZ . . . . . "Romeo and Juliet," Dramatic Symphony
(*With Chorus and Soloists*)

SATURDAY EVENING, AUGUST 8—LEONARD BERNSTEIN

Koussevitzky Memorial Concert

MOUSSORGSKY . . . . . Prelude to "Khovanstchina"
RAVEL "Shéhérazade" for Soprano and Orchestra
MAHLER . . . . . Symphony No. 2 ("Resurrection")
(*With Chorus and Soloists*) (*Soloist:* JENNIE TOUREL)

SUNDAY AFTERNOON, AUGUST 9 — CHARLES MUNCH

SCHUBERT . . . . . Symphony No. 5, in B-flat
BARBER . . . . . Adagio for Strings
STRAUSS . . "Don Quixote" (with Cello & Viola Solo)

MILHAUD . . . . . Concerto for Cello, No. 1
ROUSSEL . . . . . Bacchus et Ariane
(*Soloist:* GREGOR PIATIGORSKY)

SERIES C

FRIDAY EVENING, AUGUST 14 — CHARLES MUNCH

BRAHMS . . . . . Requiem (*with Chorus and Soloists*)

SATURDAY EVENING, AUGUST 15, LEONARD BERNSTEIN

SIBELIUS . . . . . Symphony No. 4, in A minor
CHAVEZ . . . . . Sinfonia India
BRAHMS . . . . . Symphony No. 2, in D major

SUNDAY AFTERNOON, AUGUST 16 — CHARLES MUNCH

SCHUBERT . Symphony in B minor ("Unfinished")
CHABRIER . . . . . Bourrée Fantasque
WAGNER . . . . . Prelude and Love-Death, "Tristan und Isolde"
WAGNER . . . . . A Siegfried Idyll
WAGNER . . "Die Meistersinger von Nürnberg," Excerpts from Act III

RAVEL . . . . . Piano Concerto for the Left Hand
(*Soloist:* SEYMOUR LIPKIN)
RAVEL . . . . . "La Valse"

(Programs subject to change)

festivities at a wedding, or offer pleasing interludes to the good wine and conversation at table. It might help celebrate the "name day" of some prominent personage, with perhaps a serenade in a garden where a small group of wind players, with *"Nachtmusik"* composed for the occasion, would make an evening party quite charming. *Divertimenti,* cassations, serenades Mozart provided on the shortest notice (Koechel's catalogue lists thirty-three of them as surviving). A standing wonder of Mozart's genius was that he often gave something infinitely better than was asked of him — that he now and then squandered on these frequent and passing gaities some of his truly precious and undying musical thoughts.

"Eine Kleine Nachtmusik" has no other title, is in four parts, and is listed by Jahn (English edition) among the string quartets. But Jahn recognized the implications of Mozart's direction, *violoncello e contrabasso* in the fourth part. The simple scoring, with more doubling than independence of parts, indicates a group. An additional minuet, indicated in Mozart's own catalogue of his works, standing between the first two movements, but since lost, is further evidence that what Mozart did not call a "serenade," is indeed one.

SYMPHONY IN C MAJOR, "JUPITER," (K. 551)

A classical work bearing a cold number, or even only a key for identification, sometimes acquired a descriptive title at that mid-point of time when the composer was no longer there to protest and posterity had not yet developed a sense of desecration. Apt or not, but at least convenient, the names have had a way of sticking as if for eternity. The canny publisher who tagged certain sonatas of Beethoven "Moonlight" or "Appassionata" has triumphed by the test of endurance over the protesting scholars. The "Jupiter" Symphony was so named more than a century ago, and, although there is no positive evidence, J. B. Cramer, pianist and pedagogue, has been suspected of the deed.

OLD STURBRIDGE VILLAGE
presents a Music Play
The Devil and Daniel Webster

"MUSIC and DRAMA under the stars"
Singers from the Metropolitan & N. Y. City Center Operas, the Broadway stage and a ballet group
JULY 18 - AUG. 30 at 8:45 every night except Monday
Reserved seats $3.50, 3.00, 2.50
General admission $1.75, 1.25 tax exempt
Tickets at Box Office 13, Old Sturbridge Village, Mass. Write or telephone

The title has for the most part been accepted as an apt characterization of this, Mozart's last symphony, yet Donald Francis Tovey objected to it: " 'Jupiter' takes rank with the titles 'Emperor Concerto' and 'Moonlight Sonata' as among the silliest injuries ever inflicted on great works of art. Mozart's musical culture may have been Italian, but his artistic nature was neither Roman nor Græco-Roman. He was as Greek as Keats." And Philip Hale once remarked: "There is nothing in the music that reminds one of Jupiter Tonans, Jupiter Fulgurator, Jupiter Pluvius; or of the god who, assuming various disguises, came down to earth, where by his adventures with women semi-divine or mortals of common clay he excited the jealous rage of Juno. The music is not of an Olympian mood. It is intensely human in its loveliness and its gayety."

Boston Music Co.

NEW ENGLAND'S FINEST AND
MOST COMPLETE MUSIC HOUSE

SHEET MUSIC • RECORDS • ALBUMS

- Literature and Study Books
- Excellent stock of small scores
- Instruments
- Musical Gifts

We Mail Everywhere

116 BOYLSTON STREET • BOSTON 16

A WORD ON
Traffic Conditions

The large number of cars coming to the Berkshire Festival Concerts taxes the highway approaches to Tanglewood and makes for traffic congestion. The Massachusetts State Police, the Department of Public Works, police officials of Lenox, Stockbridge, Lee and Pittsfield and the administration of the concerts are cooperating fully to improve the traffic situation. A new four-lane bypass has been completed to help relieve the town of Lenox of through traffic. Nevertheless there is bound to be some traffic delay, and Festival visitors are urged to be reconciled to it in advance. You can help in several ways.

1. **FOLLOW THE TANGLEWOOD SIGNS,** which have been placed by the State Police and the Department of Public Works to show the least congested approaches.
2. **COME EARLY.** The grounds will open at noon on Sunday and at six o'clock for evening concerts. The buffet at Tanglewood will serve sandwiches, soups, beverages and other light meals before concerts. Many visitors bring picnic meals to eat on the grounds.
3. **STAY LATE.** The sudden outpouring of cars onto the highways at the close of the concerts is the principal cause of traffic delay. You are invited to stay at Tanglewood as long as convenient. The formal gardens will be open and lighted for at least an hour after every concert.
4. **HAVE PATIENCE.**

Refreshments are served at the Tanglewood Cafeteria before concerts and at intermission.

SPRAGUE ELECTRIC COMPANY

NORTH ADAMS, MASSACHUSETTS

Manufacturers of Electrical Components

E. J. CRAMER

General Contractor

PITTSFIELD, MASSACHUSETTS

Fifth Program

FRANZ JOSEPH HAYDN

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

THERESIEN MESSE, IN B-FLAT MAJOR

Haydn, often called upon for a mass for the chapel services in the Bergkirche at Eisenstadt, composed twelve of them between 1750 and 1802, six in the years 1796-1802 and likewise *The Creation,* 1796-1798 and *The Seasons,* 1798-1801. The Mass which has acquired the name of Theresa was the fourth of these six and belongs to the year 1799.

The *Theresien Messe* like its fellows of those years has no solo numbers and is confined to the vocal quartet which alternates with the chorus throughout.

Haydn composed this Mass in Vienna according to Alfred Schnerich, editor of the *Philharmonischen Verlag* in Vienna, for the name-day of Princess Marie Hermenegild Esterházy, née Princess Liechtenstein, celebrated at Eisenstadt. The Maria Theresa whose name has become connected with this score was the wife of Francis II, the then reigning Emperor of Austria. She was a singer and an admirer of Haydn.

SYMPHONY IN C MINOR, NO. 95

This symphony was composed in 1791 and first performed probably in that year in London. It was the Fifth in order among the Salomon twelve and is the only "London" Symphony in a minor key. It is also the only one which dispenses with an introduction. The symphony opens with a theme concise and dramatic. After several pages of expository development, a second theme effectually dispels any ominous suggestion in a bright and lilting E-flat major. The tune might well have dropped from an opera of Mozart, Haydn's revered colleague, the news of whose death was destined to sadden him in London before the year had ended. The working out begins with a return of the initial subject, passing through several minor keys, but the brighter subject soon dominates the scene, and the rather brief movement closes in C major.

The slow movement is a melody in E-flat major, 6-8 time, with variations. The strings give out the simple theme and dominate until the exceedingly beautiful variation in E-flat minor has ended. In the final variation the wood winds and horns at last assert themselves, while the violins weave an ornamental figure in thirty-second notes. A graceful coda, almost Beethovenesque, ends the movement, which once brought the remark from H. T. Parker that here "sentiment joins fingertips with elegance."

The minuet, in C minor, is brilliant and fully scored. Its trio, in the tonic major, presents a graceful and undulating discourse in running eighth notes from the solo 'cello over a light accompaniment of plucked strings.

The finale, *vivace,* is an engaging movement with contrapuntal interplay. Its C major takes possession for once and all — indeed, when all is said, the minor mode has played no more than an episodic part. The symphony is more concise than most of the composer's later ones. "The total effect," wrote Tovey, "is so spacious that you would never guess that it is one of Haydn's tersest works."

SYMPHONY IN G MAJOR NO. 100, "MILITARY"

Haydn composed this symphony for his second visit to London, where it had its first performance on May 2, 1794.

This symphony might have been called "Turkish" rather than "Military." The bass drum, cymbals and triangle were at that time looked upon as an exotic trio; they had been popular through the centuries as typical of Turkish color, suggestive of the Sultan's bodyguard, and called "Janizary music." Classical instances of *"alla turca,"* are in Mozart's *Die Entführung aus dem Serail* composed before this symphony, and later on, Beethoven's *Ruins of Athens* and Ninth Symphony (the march episode). Haydn makes use of the then astonishing instru-

Fifth Program

SATURDAY EVENING, JULY 25, *at* 8:30

HAYDN . . . . . Theresa Mass, in B-flat major

Kyrie eleison Gloria in excelsis Credo Sanctus Benedictus Agnus Dei

Soprano, LOIS MCCAULEY *Tenor*, JOHN MCCOLLUM

Contralto, BEATRICE KREBS *Bass*, LEE CASS

Berkshire Festival Chorus, HUGH ROSS conducting

INTERMISSION

HAYDN . . . . . Symphony in C minor, No. 95

I. Allegro II. Andante cantabile III. Menuetto; Trio IV. Finale: Vivace

HAYDN . . . . . Symphony in G major, "Military," No. 100

I. Adagio; Allegro II. Allegretto III. Menuetto; Trio IV. Finale: Presto

---

Sixth Program

SUNDAY AFTERNOON, JULY 26, *at* 2:30

STRAUSS . . . . . Divertimento (after Couperin), *Op.* 86

RAVEL . . . . . "Le Tombeau de Couperin," Suite

I. Prélude II. Forlane III. Menuet IV. Rigaudon

PROKOFIEFF . . . . . "Classical" Symphony, *Op.* 25

I. Allegro II. Larghetto III. Gavotta: Non troppo allegro IV. Finale: Molto vivace

MILHAUD . . . . . "La Création du Monde"

INTERMISSION

FOSS . . . "A Parable of Death," for Narrator, Chorus, Tenor Solo, and Orchestra

Narrator: VERA ZORINA

Berkshire Festival Chorus

(Conducted by the composer)

BALDWIN PIANO RCA VICTOR RECORDS

ments only in the allegretto and at the close of the finale. They always appear as an inseparable three, sometimes with a special droll effect. The dress parade character of the symphony is nothing more than a touch here and there, and is mostly confined to the allegretto, where there is an unexpected trumpet fanfare, and where the instrumentation is touched up by the hard quality of two clarinets in C (an instrument now obsolete).

This is the most cheerful of symphonies, having after the opening adagio not a grave note in its whole course. The opening theme of the first movement is introduced by the flutes and oboes alone in the high register (another "military" touch). The second theme is even gayer than the first, and this theme, contrary to custom, takes over the greater part of the development, whereby the movement sparkles prodigiously. The usual slow movement is replaced by an allegretto, built upon nothing else than a little French arietta, *"La gentille et jeune Lisette."* Haydn showed his fondness for the "catchy" and also workable tune by using it in three different scores. In his Symphony No. 73, written for France, and known as *"La Reine,"* he also makes an allegretto from it, shaping the second phrase differently. Again he makes a movement of it in one of five concertos which he wrote for the *lira organizatta* (a species of hurdy-gurdy) for the delectation of the King of Naples, who cultivated that strange instrument. In the "Military" Symphony the treatment is virtually the same, save for the different instrumentation — a reliance upon varying color combinations, rather than upon the traditional ornamental variations which he used in *La Reine*. He brings in his Turkish trio at each forte return of the French melody with a delightful tendency to diminish the boom-clash-tinkle combination to pianissimo. Sprightliness is not forfeited in the minuet nor in the finale, which trips along in a presto 6/8. There are quiet passages and sudden outbursts in Haydn's best jocular vein. The Turkish three return before the close.

S. S. Pierce Distributor
all wines and liquors
Send for our pamphlet
Lenox Package Store
CHURCH STREET - LENOX, MASS.
Telephone Lenox 57

Sixth Program

Divertimento, Op. 86: Harpsichord Pieces by François Couperin

Arranged for Small Orchestra
By Richard Strauss

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

Strauss composed this Divertimento for ballet performance. It was produced under the title "Forgotten Festivals" (*Verklingene Feste*) in the National Theatre of Munich, April 1951. The full suite with four numbers added for concert use was composed at Garmisch, September 12, 1941 according to a notice in the printed score which has been published by Johannes Oertel in 1942.

Having used themes from Lully in *Der Bürger als Edelmann* in 1912, Strauss turned to François Couperin and derived from his keyboard music an orchestral dance suite in eight movements in 1923. Many years later, in fact just before the second World War, Strauss turned once more to the music of the early French composer and wrote this Divertimento, in which the treatment is sometimes free. The published score consists of eight movements some of which are divided into 2, 3, or 5 numbers.

The whiskey that didn't watch the clock... *seven long years*
OLD CHARTER *Kentucky's Finest Bourbon*
STRAIGHT BOURBON WHISKEY • 7 YEARS OLD • 86 PROOF • OLD CHARTER DISTILLERY CO., LOUISVILLE, KY.

Suite for Orchestra, "Le Tombeau de Couperin" ("Couperin's Tomb")

By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

The suite in its orchestral form was first performed at a Pasdeloup concert in Paris under Rhené-Baton, February 28, 1920. It was introduced in this country by Pierre Monteux at the Boston Symphony concerts November 19 of the same year.

Ravel, according to Mr. Edwin Evans, was "fond of looking at a style or a period, as it were, with his head on one side, and speculating what could be done with it." The English writer considered it particularly fortunate that the French composer was moved thus to regard his countryman of another day, Francois Couperin, for Ravel here incarnated "the very spirit of the precise and ordered classicism of the eighteenth century." His music could not be contained in any but a shapely mold, for his wit, brilliant and jeweled and delicately barbed, "reminds one of the days when such things were said with a shake of a lace handkerchief and a wave of a porcelain snuffbox."

The composer was first engaged on this particular project, conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917 that Ravel resumed and completed his piano pieces. There were six movements — Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra. The orchestral score bears no dedication other than that implied in the title.

The *"Prélude"* is in E minor, *vif,* 12-16; the *"Forlane"* (an old dance said to derive from the gondoliers of Venice as the *"Forlana"*) is an allegretto, 6-8; the *"Menuet"* is an allegro moderato, and the final *"Rigaudon,"* *assez vif,* 2-4.

"Classical" Symphony, Op. 25

By Serge Prokofieff

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

The first performance of the *"Symphonie Classique"* was in Petrograd, April 21, 1918, the composer conducting. Prokofieff arrived in New York in September, and in December the Russian Symphony Orchestra in New York played this symphony for the first time in America. It was introduced at the Boston Symphony concerts January 26, 1927. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."

Written in 1916-17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the

BERKSHIRE RESTAURANT, Inc.

Sea Food Our Specialty — Choice Liquors

141 - 143 WEST STREET, PITTSFIELD, MASS. - - - - - - - - Tel. 2-0512

SEATING CAPACITY — 600 GUESTS

CARROLL, VERGE & WHIPPLE, INC.

General Contractors — Consulting Engineers

PITTSFIELD, MASSACHUSETTS

"Symphonie Classique" as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.

Prokofieff gives himself precisely the orchestra of Mozart or Haydn; he is punctilious in his formal procedure. He is also concise — so much so that the four movements occupy no more than eleven minutes — less than half the usual duration of the symphonies which he took as model.

La Création du Monde

Darius Milhaud

Born in Aix-en-Provence on September 4, 1892.

Even from his earliest days in Paris, Milhaud has been attracted by popular dance rhythms as material for his music. He then visited the music halls of that city with his companions of the "Six" and freely borrowed ideas. He wrote tangos in Brazil during the First World War and the liking for them persisted in his later music. He composed the ballet *Le Boeuf sur le Toit* on his return from Brazil to Paris in 1919, about a speak-easy before he had seen one. He heard the first jazz bands in a London suburb and wrote his "shimmy," *Caramel Mou* in 1920.

Visiting the United States for the first time in 1922, he investigated New York's Harlem and made newspaper headlines by openly praising jazz before it had become the fashion with our symphonists to swear allegiance to that idiom. A result was *La Création du Monde,* composed in the following year for a ballet of Blaise Cendrar. Jazz is freely exploited in this score by 2 flutes, 1 oboe, 2 clarinets, 2 trumpets, a single horn, bassoon and trombone, piano, timpani and assorted percussion, including snare drum, metal block and wood block, cymbals, tambourine, bass drum with cymbal attached, a saxophone in E flat (scored as if to replace violas and in their position), 2 violins soli, a cello and a bass.

It seems plain enough, although the composer does not admit it in so many words in his fascinating autobiography (*Notes sans Musique*), that in those years he was by no means averse to a *succès de scandale.* It can be further inferred that his interest in jazz for his own purposes cooled off after jazz had become symphonically respectable.

When Leonard Bernstein conducted *La Création du Monde* with the New York City Symphony on November 19, 1945, Miles Kastendieck in the "Christian Science Monitor" remarked about this relic of the twenties: "Some may call this long-haired

Delightful Places To Stay, Lunch, or Dine

The Birchwood Inn
A charming New England House with a large veranda in the center of landscaped gardens, 1½ miles from Tanglewood. Surroundings will please the most fastidious. Excellent food on the American or European plan.
CHARLOTTE WAGNER
Corner of Main and Hubbard Streets on routes 20 and 7
Telephone: 363

Chef Karl's
LUNCH · DINNER
Cuisine Par Excellence
GUEST ROOMS
Center of Lenox, Route 7-20 Telephone 8570

A SYMPHONY IN F
A resort with an F major for fun, fine food, and fabulous location. Tennis, golf, riding, swimming and dancing. Open until November. Transient meals served. Sunday buffet supper from 5:30 to 6:30.
Recommended by Duncan Hines
Lunch $1.75 Dinner $2.25
EASTOVER - lenox, massachusetts

You will enjoy a visit to the
Old Coach Grille
at the CURTIS HOTEL *in Lenox Village*
BREAKFAST · LUNCH · DINNER
Your favorite cocktail served in the garden or Cocktail Lounge
On Route 7 and 20 Tel. Lenox 16

VISIT
. . . the Store at Music Inn — for fine foods — for things pertaining to food — for interesting miscellanea.
. . . the Inn Dining Room — for our famous Buffet Luncheons — 12 to 1:30 — $2.50.
. . . before and after dinner — the French songs and piano of Keith Lawrence — Dinner from 5:45 p.m. $3.25. Phone for Dinner Reservations, please.
MUSIC INN, Lenox, Mass. **Lenox 695**

Pine Acre
Lenox, Massachusetts
LUNCHEON *and* DINNER
GUESTS · Telephone LENOX 8131

version of our popular music a 'jazz poem.' That it undoubtedly is, emerging now as an historical as well as an entertaining work. It makes good listening because it abounds in syncopation, the rhythmic life of which appeals to Milhaud. It may have taken a Frenchman to crystallize for us the musical index of the roaring twenties in such a work as this."

A Parable of Death

Translated by Anthony Hecht from
Geschichten vom lieben Gott by Rainer Maria Rilke
By Lukas Foss
Born in Berlin August 15, 1922.

Composed in Rome, *A Parable of Death* was commissioned and first performed by the Louisville Orchestra, Robert Whitney, conductor, March 11, 1953, when Vera Zorina was the narrator, and Farrold Stephens the tenor. It was introduced to New York under the direction of Robert Shaw on April 12, and to California at the Ojai Festival, May 23.

Lukas Foss has taken his text from *Stories of God* (*"Geschichten vom lieben Gott*) by Rainer Maria Rilke (1875-1926), the Austrian writer of prose and verse. The composer has explained that he wished to avoid the kind of melodrama which is bound to result from "a monologue surrounded with emotive, illustrative music." He expresses his admiration for Bach's Passions for having a story within a musical setting, but without theatricality. "My new work does not attempt grand oratorio. If Bach is mentioned here it is because once again he provided the twentieth century composer with the clue towards the solution of a problem; the narrative with music.

"Quietly and intimately the Narrator tells what seems to be an old legend about a man, a woman and Death. The Chorus and the Solo Tenor com-

Delightful Places To Stay, Lunch or Dine Farther Afield

WENDOVER DAIRY BAR
Church Street - - - Lenox
BREAKFAST · LUNCHES · SUPPERS
FOUNTAIN SERVICE
AIR CONDITIONED

Telephone 9277 Party Accommodations
THE YELLOW ASTER
Pittsfield-Lenox Road, Pittsfield, Mass.
Closed Monday · Cocktail Lounge 5:00 to Midnite · Weekday Dinners 5:00 to 10:00
Sunday Dinner — 12:30 to 7:45
Mrs. A. Cassani, Owner · *No Luncheons Served*

Danieles Restaurant
When in Millbrook, N. Y., stop in the Millbrook Diner or Danieles Restaurant. *Air-Conditioned.*
James Daniele, *Prop.*

F-2 Milk Bar, Restaurant and Mexican Novelty Barn
BREAKFAST — LUNCH — DINNER
or a Refreshing Snack
We invite you to browse in our enlarged shop.
Route 7 · Sheffield, Mass.

PINE PLAINS RESTAURANT
6 Miles from Taconic Parkway, Right of Traffic Light, Opposite the Clock Monument.
Sandwich or Dinner
PINE PLAINS, DUTCHESS CO., NEW YORK

SHEFFIELD INN
SHEFFIELD, MASSACHUSETTS ON ROUTE No. 7
An Inn for Discriminating People
Stuart M. Beard, 2nd, *Owner and Mgr.*

SUN-INSIDE
Prop. F. LANCÔME
Monterey Rte. 23 Tel. Gr. Barrington 1148M3
FRENCH CUISINE
LUNCHEON AAA APPROVED INN DINNER

WILLIAMS HOUSE
in Williamsburg, Mass.
Where you will enjoy your favorite dishes.
Emphasis on Quality
Breakfast : Lunch : Dinner
Rooms
Cocktail Bar
On Route 9 — 8 Miles West of Northampton
Telephone Williamsburg 511

ment on the story. Their lines were taken from poems from the same author. In order that the work may be sung in English as well as in the original language, a metrical translation was prepared by Anthony Hecht. The English version and my composition were written at the American Academy in Rome."

VERA ZORINA, born in Berlin made her stage debut in Norway in a ballet at the age of six. Her career has mostly been devoted to dancing and has included appearances in Berlin in Max Reinhardt's productions, in London with Anton Dolin, and in this country with de Basil's Ballet Russe. Miss Zorina has taken dancing and speaking parts in numerous plays on Broadway, notably Ariel in Shakespeare's "Tempest." She has taken the speaking part in Honegger's "Jeanne d'Arc au bûcher" with this and other orchestras.

SERVICES

C. T. BRIGHAM CO.
Since 1902
The Original Paper Jobber of Western Mass.
Paper Supplies and General Merchandise
PITTSFIELD Phone 2-5540

CARR HARDWARE CO.
Plumbing Supplies, Paints, Electrical and Household Supplies, Lighting Fixtures
413-415 North Street, Pittsfield *Phone* 2-1581

J. H. Johnson's Sons, Inc.
Plumbing Contractors
Lenox, Massachusetts *Phone* 12W

WALTER LAHART
Plumbing and Heating Contractor
SHOP — Housatonic Street, Lenox Phone 397W
HOME — St. Ann's Lane, Lenox Phone 397R

WILLIAM T. LAHART
Electrical Contractor
•
SHOP
Housatonic Street . . . . . Lenox
•
HOME
School Street, Lenox . . . . . *Phone* 146

Lenox National Bank
GENERAL BANKING SERVICE
TRAVELLERS CHEQUES • SAFE DEPOSIT BOXES

Artist Supplies
Largest selection of
Wallpaper — Ox-line paints
MILLER SUPPLY CO., INC.
Phone 20127 • 113 South
Pittsfield, Mass.

DEVOE & RAYNOLDS PAINTS
Painting Supplies
Wallpaper & Window Glass
IRVING H. PECK, *Painting*
Stockbridge Phone 67

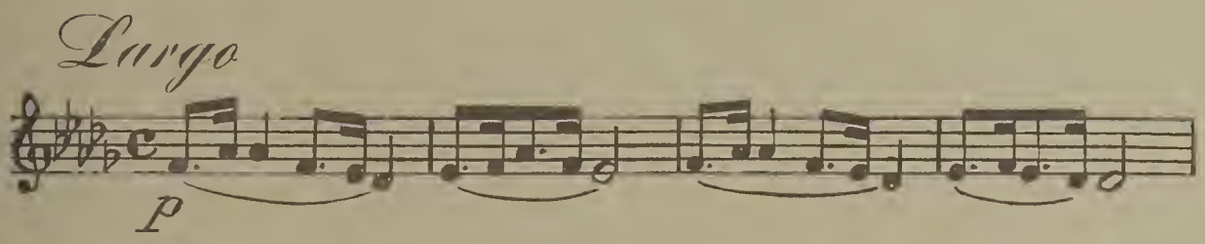
For Cool Refreshment . . .
For Rich Flavor . . .
It's Hoods
ICE CREAM
SMOOTH and DELICIOUS

For Sale — Lenox — near Tanglewood
Spacious 1880 house in secluded area. INDOOR THEATRE in COACH HOUSE (30 x 60). Ample living accommodations for large numbers. Tennis court. Privately owned bathing beach. 8 fireplaces and 10 baths on property.
By appointment Phone Lenox 79 or Box 458 Lenox

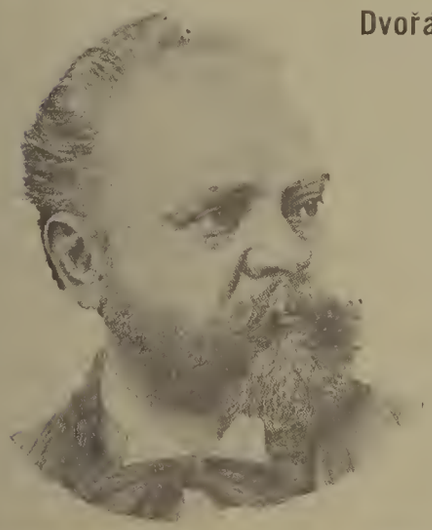
LENOX — FOR SALE
High on a hilltop overlooking Tanglewood three minutes away, spacious 20 room inn, with additional remodeled carriage house — 17 rooms completely furnished, also theatre stage. Approximately 30 acres of mountain trails. $45,000. Write Box 999 Lenox or telephone 573.

Visit the
TANGLEWOOD MUSIC STORE
(Near the main gate)
Tanglewood — Souvenir Pictorial Book — 50¢
Boston Symphony Orchestra
Transcontinental Tour Booklet — 25¢
Recordings and miniature scores, including works given at the Festival concerts, musical books, postcards, films, etc.

IMPORTANT NOTES IN MUSIC



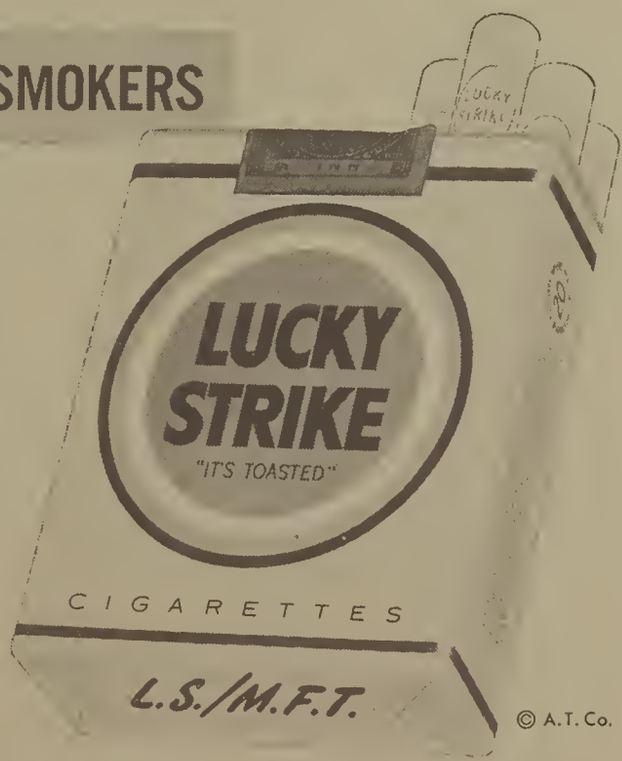
Dvořák — Symphony № 5 in E Minor, Op. 95 — 2nd Movement



Here the English horn sings a nostalgic, haunting melody — probably the orchestral passage most familiar to Americans. Popularly known as "Going Home," it evokes the Negro spiritual, a folk form towards which Dvořák was deeply drawn during his three-year sojourn in the United States.

IMPORTANT NOTE TO SMOKERS

You get enjoyment from music only by hearing it played. Similarly, the enjoyment of smoking comes only from the taste of a cigarette. And Lucky Strike — the cigarette of fine tobacco, the cigarette that's *made better* — tastes better . . . *cleaner, fresher, smoother!* Try a carton of Luckies and discover what "better taste" really means.



© A.T. Co.

LUCKIES TASTE BETTER

Cleaner, Fresher, Smoother!

PRODUCT OF *The American Tobacco Company* AMERICA'S LEADING MANUFACTURER OF CIGARETTES

THE ELUSIVE GOAL . . .

To seek perfection is to accept the highest challenge, for true perfection is a mountain without a top—a goal just out of reach, yet never out of sight. A perpetual striving for perfection in musical performance is the essence of the greatness of the Boston Symphony Orchestra. The artistic integrity, the uncompromising musical standards so firmly established through the years by the Boston Symphony Orchestra and its great conductors, are today reaching new heights.

In an allied field of music—the art of piano making—The Baldwin Piano Company has sought the same challenging goal of perfection. In a great piano as in a great orchestra there can be no compromise with ideals. As perfection is approached, the steps become shorter, yet proportionately more difficult—with time and effort no factor of consequence for just ahead lies the promise of reward.

That the Baldwin piano is so closely associated with the Boston Symphony Orchestra in the creation of truly great music is rewarding recognition of Baldwin's artistic achievements and a constant inspiration to continue the unflagging march toward the elusive goal of perfection.

THE BALDWIN PIANO COMPANY

BUILDERS OF: BALDWIN GRAND PIANOS • ACROSONIC SPINET PIANOS

HAMILTON VERTICAL PIANOS • BALDWIN AND ORGA-SONIC ELECTRONIC ORGANS

BERKSHIRE

Boston Symphony Orchestra

FESTIVAL

TANGLEWOOD

1853 1953

STEINWAY . . .

ONE NAME
ONE TRADEMARK
ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

In Massachusetts and New Hampshire new Steinway Pianos are sold ONLY by M. STEINERT & SONS

M. STEINERT & SONS 162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

Berkshire Festival, Season 1953

TANGLEWOOD, LENOX, MASSACHUSETTS

Music Shed

SERIES A

Concert Bulletin, with historical and descriptive notes by
JOHN N. BURK

COPYRIGHT, 1953, BY BOSTON SYMPHONY ORCHESTRA, INC.

Trustees of the Boston Symphony Orchestra, Inc.

HENRY B. CABOT, *President* JACOB J. KAPLAN, *Vice-President* RICHARD C. PAINE, *Treasurer*
PHILIP R. ALLEN THEODORE P. FERRIS N. PENROSE HALLOWELL M. A. DE WOLFE HOWE LEWIS PERRY
JOHN NICHOLAS BROWN ALVAN T. FULLER FRANCIS W. HATCH MICHAEL T. KELLEHER EDWARD A. TAFT
RAYMOND S. WILKINS OLIVER WOLCOTT

Tanglewood Advisory Committee

ALAN J. BLAU HENRY W. DWIGHT F. ANTHONY HANLON GEORGE E. MOLE
LENGES BULL GEORGE W. EDMAN LAWRENCE K. MILLER WHITNEY S. STODDARD
ROBERT K. WHEELER

GEORGE E. JUDD, *Manager*
Assistant Managers: T. D. PERRY, JR., N. S. SHIRK

WORLD PREMIERE

PHILCO "Phonorama" HIGH FIDELITY *

The World's First Radio-Phonograph to Achieve FULL DIMENSION in the Reproduction of High Fidelity Sound!

Recital Demonstrations, Morning, Afternoon, and Evening July 31 through August 16 . . . except during the hours of the Berkshire Festival Concerts.

Philco Corporation is proud to present the World Premiere of this magnificent new kind of High Fidelity instrument during the renowned Berkshire Festival. All friends and patrons of the Festival are welcome to attend these presentations of Philco 'Phonorama', which we are confident will afford a new experience in enjoyment of recorded music. We look forward to seeing you. *TM

PHILCO 25th Anniversary in Radio

Music Room of the Curtis Hotel—Lenox, Massachusetts

Seventh Program

FRIDAY EVENING, JULY 31, *at* 8:30

BEETHOVEN . . . . . Overture to "Leonore" No. 3, *Op.* 72

MENDELSSOHN . . . . . Concerto for Violin and Orchestra, in E minor, *Op.* 64

I. Allegro molto appassionato

II. Andante

III. Allegro molto vivace

INTERMISSION

COPLAND . . . . . "Appalachian Spring"

RAVEL . . . . . Bolero

Soloist . . . ZINO FRANCESCATTI

BALDWIN PIANO

RCA VICTOR RECORDS

Address by
CHARLES MUNCH

AT THE OPENING EXERCISES OF THE BERKSHIRE MUSIC CENTER
Tanglewood, July 5, 1953

Dear Young Friends,

I am happy to have the honor of opening the eleventh session of the Berkshire Music Center and to greet you.

You know the aims of this school: to give you the opportunity to listen to beautiful music and to profit from the counsel of eminent musicians, teachers of great experience. And what do you of the young generation bring us here? You bring your youth. You bring your good will, your confidence, you bring your talent, your natural gifts, which are indispensable in making music your life work. And finally you bring your illusions. You cannot have illusions without disillusions. The one does not exist without the other — it is as inevitable as that the night follows the day. And there is only one remedy, work, work and more work. The ability to work is the essential gift.

Would you have me believe that there are talents so extraordinary that they can ripen all by themselves? I do not believe it. The greatest talent must work the most. You know what is written: "Of him to whom most is given, most is asked."

The whole world is deeply impressed by the great interest in music and its great evolution in this wonderful country, the United States, especially among the youth.

How marvelous it is! Of all the arts it is yours without doubt that creates the links that unite all people. You will work to bring men together and not to divide them. All things that unite are so much more important than the things that separate.

I hope that all that you will see and learn here, my dear young friends, will help you and be useful in your future. And if we can at the same time bring you joy and happiness our goal will be attained. Please, let me tell you again that the most important thing is for us to work and to love music with all our hearts and all our spirit — to love music for music itself. In French I can say, *"Servez la musique, ne vous servez pas de la musique, et vous rendrez service."* Do not use music, but serve music and you will render the greatest service. And that I think is the deepest sense of our life. Make music with all your intensity, with all your conviction, with fire and flame. Think, as I do so often, of the motto of an old Alsatian family, *"Ex flammis orior."* — Fear nothing. Detachment will come by itself and too soon. Stay inside music, do not place yourself above. I hate this execrable objectivity so often recommended today. Play and express what you feel, frankly, without shame. Only in interpreting — I insist on this bad word — will the doors be opened and life be given to what is written by great masters and to what is written between the notes.

Dear friends, good luck.

Program Notes

Seventh Program

Charles Munch

Charles Munch was born in Strasbourg, Alsace, September 26, 1891. His father, Ernest, was leader of the St. Guillaume choir in the Strasbourg Cathedral, and the first teacher (in violin) of Charles. Charles' uncle Eugene rivalled his brother Ernest in producing the cantatas and passions of Bach in the Cathedral at Mulhouse. Albert Schweitzer was a pupil of Eugene and organist for both brothers in their numerous Bach performances. Charles Munch studied violin with Lucien Capet in Paris, Karl Flesch in Berlin, and played in the Gewandhaus Orchestra in Leipzig, under Furtwängler.

In 1929 he settled in Paris, conducted the concerts of the Straram Orchestra (1930-31), founded the Orchestre Symphonique de Paris in the same season, conducted the Lamoureux Concerts as well, and in succeeding seasons began the round of guest engagements which since made him a world traveler. It was in 1937 that he succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra, the position he held through the war period. In 1946 he made his first visit to the United States, conducting this and other orchestras.

He was engaged in the spring of 1948 to succeed Serge Koussevitzky as regular conductor of the Boston Symphony Orchestra beginning with the season of 1949-50. Meanwhile, in the autumn of 1948, he crossed the Atlantic for an extended tour with the Orchestre National de la Radiodiffusion Francaise, the French national broadcasting orchestra, of which he was the conductor.

The winter seasons of the Boston Symphony Orchestra, its tours of Europe in May, 1952 and our West last spring, together with the Berkshire Festivals and his directorship of the Berkshire Music Center have come to demand most of his time and energies.

Overture to "Leonore" No. 3, Op. 72

Ludwig van Beethoven

Born in Bonn, December 16 (?), 1770; died in Vienna, March 26, 1827

The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

BLUE BIRD SPORT SHOP
Main Street . . . . Stockbridge, Mass.
Distinctive Woolen Sportswear

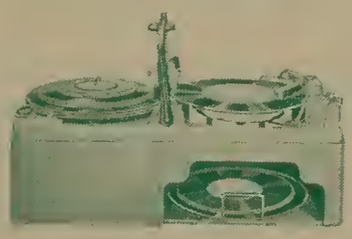
WINTER SHOP
52 GREEN STREET, NORTHAMPTON, MASS.
(Opposite Smith College Campus)

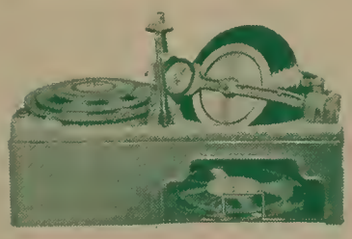
The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: *"In des Lebens Frühlingstagen,"* in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (allegro) in both cases, rises from a whispering pianissimo to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call. It is taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death. There follows a full *reprise,* a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. Wagner reproached Beethoven for this undramatic *reprise.* But the subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no "let-down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the *reprise,* but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the *reprise* and enlarging the coda.

Visit the
Tanglewood Music Store

Lincoln
Automatic Turn-over Record-changer

Vacuum cup picks up the record.


Record is gently placed on turntable.


The Lincoln turns the record over for you.

THE FINEST RECORD-CHANGER SCIENCE HAS DISCOVERED

- Provides up to 21 hours of continuous music with full loading of 22 LP 33⅓ r.p.m. records...up to 3½ hours with 20 —45 or 78 r.p.m. records...*playing one side or both sides in proper sequence.*
- Soft rubber suction cups handle the records. No metal (except needle) touches the records.
- Stops automatically after last record.

Especially recommended for custom installations.

SYMPHONIES, concerti and other works complete on one Long-Playing record, are played without interruption on the LINCOLN.

exclusively at

LIBERTY Music Shops
450 MADISON AVENUE • 795 MADISON AVENUE
975 MADISON AVENUE (HOTEL CARLYLE)
NEW YORK 22, N. Y.
228 EAST POST ROAD
WHITE PLAINS

• Come in for a demonstration or write for free brochure.

Berkshire Playhouse

STOCKBRIDGE, MASSACHUSETTS

WILLIAM MILES, *Director*

Week of July 13

FAY BAINTER *in*

"THE VELVET GLOVE"

by ROSEMARY CASEY

Week of July 20

KATHERINE ALEXANDER *in*

"THE MARQUISE"

by NOEL COWARD

with BARBARA BRADY

Week of July 27

FRANCESCA BRUNING *in*

"JANE"

by SOMERSET MAUGHAM and S. N. BEHRMAN

with ALAN HEWITT

Week of August 3

"THE THREE TOED PONY"

a new comedy by SIDNEY MICHAELS

with ROMNEY BRENT

Week of August 10

"AFFAIRS OF STATE"

by LOUIS VERNEUIL with

GAYE JORDAN KENDALL CLARK

Week of August 17

"GIGI"

adapted by ANITA LOOS from the story by COLETTE

with DEIRDRE OWENS

VIOLA ROACH WILLIAM ROERICK

Season continues through September 5th

Nightly (except Sunday) at 8:45
$3.00, $2.00, $1.30, tax incl.

Matinees Wednesday and Saturday at 2:30
$2.00 and $1.30, tax incl.

TWO SPECIAL MATINEES!

Thursday, August 13 — Friday, August 14

The Incomparable Singing Comedienne

ANNA RUSSELL

All seats reserved $2.40 tax included

For reservations write Box Office or
phone Stockbridge 460

CONCERTO FOR VIOLIN AND ORCHESTRA, IN E MINOR, OP. 64

FELIX MENDELSSOHN-BARTHOLDY

Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847

Mendelssohn completed his Violin Concerto on September 16, 1844. Ferdinand David was the soloist at the first performance, which took place at the Gewandhaus concerts in Leipzig, March 13, 1845.

It was in 1844, three years before his death, that Mendelssohn put the last touches upon his concerto for the violin. Such a work was an idea long cherished by him, and dates back to the year 1823 when, a boy of fourteen, he made two attempts at the form. They figured among the astonishing number of manuscripts which he neatly turned out from the age of twelve — symphonies and operas included — and for the most part never published. Among the many accomplishments of the young Felix were the violin and the viola, although the piano remained his chosen instrument.

In July, 1838, he wrote to his friend Ferdinand David, the violinist: "I should like to write a violin concerto for you next winter. One in E minor runs through my head, the beginning of which gives me no peace." Meeting encouragement, he wrote again in the following summer: "It is nice of you to press me for a violin concerto! I have the liveliest desire to write one for you, and I have a few propitious days here. I shall bring you something of the sort, but it is not an easy task. You want it to be brilliant, and how is such a one as I to manage that? The whole first solo is to be played on the E string!"

Still, he proceeded with caution, taking care that the violin part should be written to the best possible advantage. It was not without considerable correspondence with David on one point or another that the work was completed. He made further revision in the solo and orchestral parts both. Even after the score had gone forward to the publishers in December, there was still further polishing of details, David for example touching up the cadenza according to his own lights. Those who are quick to condemn Mendelssohn for his "fatal facility" should study the meticulous evolution of the violin concerto.

The violinist proceeds at once with the songful main theme, to an accompaniment of the string orchestra. After a considerable amount of displayful passage work, the soloist yields first place to the orchestra, which makes it own exposition to a violin obbligato. The second theme is intoned in soft harmonies by the flutes and clarinets over a pedal G in the solo part. The development of the themes is considerable, following conventional courses. The cadenza before the recapitulation is conspicuous in trills and arpeggios.

The andante follows without break, the violin taking the lead in the presentation of the theme.

The middle section is of an impassioned character, its agitation increased by a tremolo accompaniment which extends to the solo part itself. A short reprise leads, by way of a transitional allegretto, to the finale, allegro molto vivace. The violin again leads off with a scherzo-like theme, which it follows with a constant sparkle of passage work and thematic iteration. There is hardly a breathing space in the part to the very end of the rondo, and the composer loses no opportunity to set off his soloist with all the orchestral adroitness of his best scherzo style.

ZINO FRANCESCATTI's father studied violin with Sivori, then the only surviving Paganini pupil (many years after Paganini's death), and settled in Marseilles, where Zino was born, August 9, 1905. Zino Francescatti as a small child learned to play the violin from his father and gave his first recital at the age of five. He was a member of the Straram Orchestra and concertmaster of the Concerts Poulet in Paris, eventually giving all his time to solo playing. He toured Europe extensively before he first came to the United States in 1939.

Ballet, "Appalachian Spring"

Aaron Copland

Born in Brooklyn, N. Y., November 14, 1900

Aaron Copland began to compose the music of his ballet in June, 1943, and completed it just a year later in Cambridge, Massachusetts. He wrote the ballet for Miss Martha Graham on a commission from the Elizabeth Sprague Coolidge Foundation.

In 1945 *Appalachian Spring,* subtitled *"Ballet for Martha,"* received the Pulitzer Prize for music, as well as the award of the Music Critics' Circle of New York for the outstanding theatrical work of the season 1944-1945.

The action of the ballet, as described by Edwin Denby in the *New York Herald Tribune,* May 15, 1945, is concerned with "a pioneer celebration in the spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house."

Mr. Copland has supplied the following information about "Appalachian Spring":

"The music of the ballet takes as its point of departure the personality of Martha Graham. I have long been an admirer of Miss Graham's work. She, in turn, must have felt a certain affinity for my music because in 1931 she chose my Piano Variations as background for a dance composition entitled *'Dithyramb.'* I remember my astonishment, after playing the Variations for the first time at a concert of the League of Composers, when Miss Graham told me she intended to use the composition for dance treatment. Surely only an artist with a close affinity for my work could have visualized dance material in so rhythmically complex and aesthetically abstruse a composition. I might add, as further testimony, that Miss Graham's *'Dithyramb'* was considered by public and critics to be just as complex and abstruse as my music.

The Carry-All
A COUNTRY GIFT SHOP
ARTS AND CRAFTS
Route 183 — 2 miles south of Tanglewood

ORIGINAL BERKSHIRE HILLS
ANTIQUES SHOW
TOWN HALL • LENOX, MASS.
July 30th thru August 15th
(Closed Sundays)
DAILY from 11 A.M. *to* 10 P.M.
Management
BERKSHIRE HILLS ANTIQUES INC.

MANHATTAN SCHOOL OF MUSIC
Janet D. Schenck, *Director*
BACHELOR and MASTER of MUSIC DEGREES
Distinguished faculty includes:
DIRAN ALEXANIAN
FRANCO AUTORI
RAPHAEL BRONSTEIN
JOHN BROWNLEE
VITTORIO GIANNINI
ROBERT GOLDSAND
HUGH ROSS
BERNARD GREENHOUSE
HOWARD MURPHY
JONEL PERLEA
Catalog on request
238 East 105th Street • • • New York 29, New York

CRANE
MUSEUM

historical exhibits of
fine papermaking
since 1801
open 2 to 5 p.m.
monday through friday
june=september
Dalton, Massachusetts

•

Five miles east of Pittsfield
on route no. 9

"Ever since then, at long intervals, Miss Graham and I planned to collaborate on a stage work. Nothing might have come of our intentions if it were not for the lucky chance that brought Mrs. Elizabeth Sprague Coolidge to a Graham performance for the first time early in 1942. With typical energy, Mrs. Coolidge translated her enthusiasm into action. She invited Martha Graham to create three new ballets for the 1943 annual fall festival of the Coolidge Foundation in Washington, and commissioned three composers — Paul Hindemith, Darius Milhaud and myself — to compose scores especially for the occasion.*

"After considerable delay Miss Graham sent me an untitled script. I suggested certain changes to which she made no serious objections. The première performance took place in Washington a year later than originally planned — in October, 1944. Needless to say, Mrs. Coolidge sat in her customary seat in the first row, an unusually interested spectator. (She was celebrating her eightieth birthday that night.)

"The title Appalachian Spring was chosen by Miss Graham. She borrowed it from the heading of one of Hart Crane's poems, though the ballet bears no relation to the text of the poem itself."

Mr. Copland points out that the suite from the ballet contains the following sections, played without interruption:

(1) *Very slowly* — Introduction of the characters, one by one, in a suffused light.
(2) *Fast* — Sudden burst of unison strings in A major arpeggios starts the action. A sentiment both elated and religious gives the keynote to this scene.
(3) *Moderate* — Duo for the Bride and her Intended — scene of tenderness and passion.
(4) *Quite fast* — The Revivalist and his flock. Folksy feelings — suggestions of square dances and country fiddlers.
(5) *Still faster* — Solo dance of the Bride — Presentiment of motherhood. Extremes of joy and fear and wonder.
(6) *Very slowly* (as at first) — Transition scene to music reminiscent of the introduction.
(7) *Calm and flowing* — Scenes of daily activity for the Bride and her Farmer-husband. There are five variations on a Shaker theme. The theme — sung by a solo clarinet — was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published under the title *The Gift to be Simple.* The melody I borrowed and used almost literally, is called *Simple Gifts.* It has this text:

'Tis the gift to be simple,
'Tis the gift to be free,
'Tis the gift to come down
Where we ought to be.

And when we find ourselves
In the place just right
'T will be in the valley
Of love and delight.

---

* Milhaud's ballet was "Imagined Wing," performed at the Library of Congress October 28-30, 1934, and Hindemith's ballet was "Hérodiade." Miss Graham changed this title to "The Mirror Before Me." "The Mirror Before Me" and "Appalachian Spring" were performed by Miss Graham and her company at Jordan Hall, Boston, in her engagement January 26-27, 1945.

When true simplicity is gain'd,
To bow and to bend we shan't be asham'd.
To turn, turn will be our delight,
'Till by turning, turning, we come round right.

(8) *Moderate* — Coda — The Bride takes her place among her neighbors. At the end the couple are left 'quiet and strong in their new house.' Muted strings intone a hushed, prayer-like passage. The close is reminiscent of the opening music."

Bolero

Maurice Ravel

Born in Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Bolero, composed by commission as a ballet for Ida Rubinstein, was first performed by the dancer with her company at the Opéra in Paris, November 22, 1928, Walther Straram conducting.

Apparently the commission had not filled Ravel with eagerness. He entertained a half-hearted thought of orchestrating the piano suite of Albeniz, *Iberia,* a task which ultimately fell to E. F. Arbos. He was even less inclined to compose an original work of Spanish and danceable character.

An obvious solution came to him in the idea which he presently carried out: to concoct a score upon an original theme without any development or ornamentation whatsoever by the simple method of constant repetition with a gradual cumulative intensity by variety in orchestration. In a letter to Nin, Ravel wrote that he had composed an unusual new work: "without any form properly speaking, without development, almost without modulation, on a theme of the Padilla variety."*

Ravel disclaimed any attempt to write an authentic Spanish theme, or a real bolero at all — his tempo, carefully contrived for his purposes, was much slower. He would never admit that his *Bolero* was anything more than a *tour de force.* Madeleine Goss in her book on Ravel aptly quotes the French proverb "The sauce makes the fish" *(La sauce fait passer le poisson).* Ravel would surely have been amused at the comment of André Suarèz (Revue Musicale, 1938): "Bolero is the musical image of the underlying suffering which perhaps afflicted Ravel all his life . . . . a combination of the nightmare which haunted Ravel and of the dark anguish which tormented his soul!" Ravel on the contrary said in a letter to Calvocoressi, published in the London Daily Telegraph: "I am particularly desirous that there should be no misunderstanding about my *Bolero.* It is an experiment in a very special and limited direction and should not be suspected of aiming at achieving anything other or more than what it actually does achieve. Before the first performance I issued a warning to the effect that what I had written was a piece lasting seventeen minutes and consisting wholly of 'orchestral tissue without music' — of one long, very gradual crescendo. There are no contrasts, and there is practi-

* Padilla was the composer of the then popular "Valencia."

Elm Court

Lenox, Massachusetts

Cordially Invites
You and Your Friends
To Visit the Main House for
LUNCHEON, COCKTAILS
and DINNER

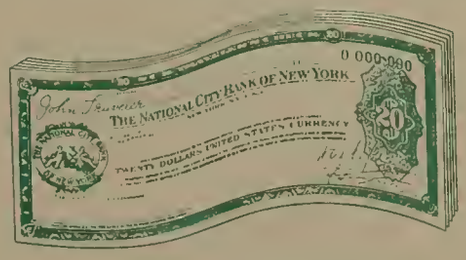
The Formal Gardens and Greenhouses
are open for your pleasure.

Lenox 670

THE RIGHT KEY
FOR HAPPY TRAVELING
NATIONAL CITY BANK
TRAVELERS CHECKS

- Spendable everywhere—just like cash
- Safe—prompt refund if lost or stolen
- Good until used
- Cost only 75¢ per $100
- Buy them at your bank

NCB
TRAVELERS CHECKS



BACKED BY THE NATIONAL CITY BANK OF NEW YORK
First in World Wide Banking
Member Federal Deposit Insurance Corporation

Special
Announcement

☆

Tanglewood
ON PARADE

Thursday, August 13

☆

BOSTON SYMPHONY ORCHESTRA

in a concert conducted by

CHARLES MUNCH
and
LEONARD BERNSTEIN

Soloists will include

ISAAC STERN
The famous violinist

WILLIAM WARFIELD
Baritone, popular star of "Show Boat" and "Porgy and Bess"

LEONTYNE PRICE
Now starring as "Bess" on Broadway

MANY OTHER EVENTS

Tickets now at Box Office

cally no invention except in the plan and the manner of execution. The themes are impersonal . . . folk tunes of the usual Spanish-Arabian kind, and (whatever may have been said to the contrary) the orchestral writing is simple and straightforward throughout, without the slightest attempt at virtuosity . . . I have done exactly what I set out to do, and it is for the listeners to take it or leave it."

As we read the testimony of Eva Gauthier, who witnessed the original production of *Bolero* in Paris by Mme. Rubinstein, attempts at visualization of the music in this country seem negligible by comparison. The setting and costumes by Alexander Benois suggested a painting of Goyer and depicted a large table in a public tavern upon which the principal dancer performed her convolutions while the men standing about the room were gradually aroused from apathy to a state of high excitement. "The dancer," according to Prunières, "executed a stylized interpretation of the *Bolero* amid the growing excitement of a crowd of spectators encouraging her with their applause and their pounding heels. At the moment when the music took a dramatic turn, we saw a brawl. Everything seemed to be swept along by the music, a most beautiful spectacle." Nevertheless, *Bolero,* like the ballet *Daphnis et Chloé,* has had its real success on the concert stage.

Ravel built his musical structure upon a long theme of rhythmic character suggestive of the Spanish dance by that name, but by no means faithful to it in form or detail. "He fell by accident on the extraordinary style and form," writes Mme. Gauthier, "and with the melody already fixed in his mind, giving it the title of *Bolero,* but, as he said, it really was a *'danse lascive.'* " The composer, it will be remembered, never cultivated fidelity to the musical titles or subjects which he borrowed. He once remarked to his friend Calvocoressi, answering the charge of "artificiality" often brought against him: "But has the idea never occurred to those people that I could be 'artificial' by nature?" Ravel here chose to repeat his theme again and again without development or even the ornamentation which variations would involve, building a long crescendo from drum taps pianissimo through the various orchestral colors in increasing intensity, to a climax of utmost sonority. The drum, at first barely audible, sets forth the rhythm. The voice of the solo flute (reinforced by the clarinet and bassoon) sings the melody, which is then repeated in turn by the E-flat clarinet, the oboe d'amore, the trumpet, the tenor saxophone, and the soprano saxophone. The melody is then taken up by instruments in groups, the wood winds at first. The trombone adds its voice, and then the violins join the wood winds in a concerted presentation. The remaining strings and brass are gradually added. Near the end the percussion, horns and strings greatly increase the inexorable rhythmic tattoo. At the very end, the orchestra, having maintained an unrelieved C major, modulates with startling suddenness to the key of E.

His instructions to his musicians are a mixture of French, English and German — with French predominating.

Charles Munch

Fortunately, there was little chance for Charles Munch to escape music. His father was an organist and founder of the celebrated choir of St. Guillaume. Their home was even nicknamed "The Music Box".

Mr. Munch made his official conducting debut in Paris. Now Boston claims him as its own. What happens when the polished perfection of the Boston Symphony Orchestra and the brilliance of this Frenchman meet is excitingly beautiful music!

Have you heard Charles Munch conduct the Boston Symphony in

Brahms: Concerto No. 2, in B-Flat, Op. 83. With Artur Rubinstein, pianist. "New Orthophonic Sound."

French Overtures album: Beatrice and Benedict (Berlioz) Princess Jaune (Saint-Saens).
New "45 EP Recording".

Beethoven: Symphony No. 1, in C, Op. 21.

Haydn: Symphony No. 103, "Drum Roll".

Haydn: Symphony No. 104, "London".

"Charles Munch Conducts French Music" album.

Schumann: Symphony No. 1, "Spring".

. . . available in September . . . Berlioz: Romeo and Juliet (complete).

All on Long Play. And 45 or "45 EP".

RCA VICTOR
FIRST IN RECORDED MUSIC

WILLIAMSTOWN, MASS.

Dine at
Williams Inn

On the Campus
of Williams College

A short and beautiful drive
to the top of the Berkshires

★

Lobster served 8 Delicious Ways
Steak — Brook Trout — Guinea Hen
Cocktails of course
FOOD SERVED ALL DAY

Recommended by Gourmet and Duncan Hines

The first of 14 *Treadway Inns* located in
New England, New York and Florida

YALE BARN

Presents

FINE FOOD AND GROG

Open Every Day

ROUTE 44
BETWEEN
CANAAN & NORFOLK
CONNECTICUT

VISIT OUR GOURMET FOOD SHOP

Eighth Program

Overture to Byron's "Manfred," Op. 115

Robert Schumann

Born in Zwickau, Saxony, June 8, 1810; died in Endenich, near Bonn, July 29, 1856

Schumann composed his music for Byron's "Manfred" in the latter part of 1848.

"Does anybody read *Manfred* or for that matter *Childe Harold* today?" wrote Philip Hale as long ago as 1899 (*Boston Journal,* April 9). "Is not the hero at rest and buried with the Giaour, Lara, Childe Harold, and the other scowling, mysterious, gloomy, melodramatic puppets contrived and dressed by the noble Lord, whose favorite tipple was gin and water?"

We shall refrain from inquiring how many people read *Manfred* these many years later, or, doing so, respond to the dark despair of the Byronic figure as, oppressed by a past guilt, he stands upon the Jungfrau and rejects nature with its beauties as well as mankind with its frailties, commands all wisdom, Faust-wise, except the riddle which even the supernatural spirits he summons cannot answer for him. That riddle is the riddle of Hamlet: Will death bring the release of oblivion? Byron, like Goethe, like Shakespeare, had a tremendous hold upon the imaginations of composers in the mid-century. Schumann's belief in *Manfred,* as expressed in music, can still move us a hundred years later, even though the pulse of the poem itself may have weakened for some. Yet there is cosmic expanse in *Manfred,* Alpine altitude, as when, standing "alone upon the cliffs," he sees an eagle passing.

The apt imagery of Byron and his adroit euphony could have meant little to Schumann; no more than it could have meant to Tchaikovsky, writing his *Manfred* Symphony, or Berlioz, writing his *Harold in Italy.* Indeed it is doubtful whether the three composers together could have mustered enough English to savor two consecutive lines in the original. But the sense of contemplation withdrawn from the world, the luxury of pessimism and extravagance of fervor, the fascination of the supernatural, some of the praise of nature, evidently came through in the translations into many languages. It must have been so, for Byron was often more admired and praised on the continent of Europe than in his own country.

Schumann, according to his biographer Wasielewski, read *Manfred* aloud before two friends at Düsseldorf (presumably in the translation by Posgaru), "burst into tears, and was so overcome that he could go no further." The writer explains this by the close affinity of Schumann and the hero of the poem. "For what is this Byronic Manfred but a restless, wandering, distracted man, tormented by fearful thoughts; and the mad, soul-destroying intercourse with spirits — which must of course be taken symbolically — was also the culminating point of Schu-

Eighth Program

SATURDAY EVENING, AUGUST 1, *at* 8:30

SCHUMANN . . . . . Overture to Byron's Manfred, *Op.*115

FOSS . . . . . Piano Concerto No. 2

I. Allegro sostenuto
II. Adagietto
III. Allegro vivace
(*The Composer as Soloist*)

INTERMISSION

MENDELSSOHN . . . . . Symphony No. 4 in A major ("Italian"), *Op.* 90

I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: Presto

HINDEMITH . . Symphonic Metamorphosis of Themes by Carl Maria von Weber

I. Allegro
II. "Turandot": Scherzo
III. Andantino
IV. March

mann's last illness. . . . The overture, indeed, might contend for superiority with all others; it is a powerful soul painting, full of tragico-pathetic flights, and quite surpassing all his other instrumental works in intellectual grandeur. We feel that it was composed with rare devotion and unusual outlay of mental power. Its nature is in concord with the poem — of a gloomy, melancholy, but sometimes passionate and demoniac tint."

Piano Concerto No. 2

Lukas Foss

Born in Berlin, August 15, 1922

This concerto had its first American performance by the Boston Symphony Orchestra in Boston in November 1951 and later received the Horblit award. The composer has since revised his score, rewriting the first movement, making a different ending for the second and some alterations in the third. The new version has a longer orchestral introduction while the exposition and development of the first movement are now more concentrated. This movement, so Mr. Foss has written, "is in sonata form. The introduction contains all the thematic material. The piano after entering with a short cadenza carries the burden of the exposition. The development which follows includes a free fugato, and then the return of the first theme, changed and more intense. The second movement is more elegiac in character. The orchestra again introduces all the thematic material. The piano comes in as if improvising upon the last chord of the orchestra and carries on. A rather unusual feature of this movement is the recapitulation which simultaneously fulfills a scherzo function with an accelerated tempo. Towards the end the initial theme returns. The Introduction to the last movement alternates between fast and slow, loud and soft, with a dialogue between tutti and pianoforte in a quasi recitative. Suddenly the piano bursts forth with a toccata-like theme, which is to be the main idea of the last movement. Here the pianist can unfold his virtuosity with a piano figuration of considerable difficulty. A strong rhythmic drive prevails throughout. The form is somewhat in the nature of a rondo.

Symphony No. 4, in A Major, "Italian," Op. 90

Felix Mendelssohn-Bartholdy

Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847

Completed in 1833, Mendelssohn's Fourth Symphony was first performed by the Philharmonic Society in London on May 13, 1833.

"Closest Inn to Tanglewood" **AVALOCH**

Dining at Avaloch is not only a delight because of the deliciousness of the food and the agreeable surroundings, but also because the wonderful location two hundred yards west of the Tanglewood gate enables you to enjoy a leisurely pre-concert dinner without the necessity of "leaving early to beat the traffic."

When the weather is fair there is service in the gardens and on the terrace, with their far reaching view of lakes and mountains.

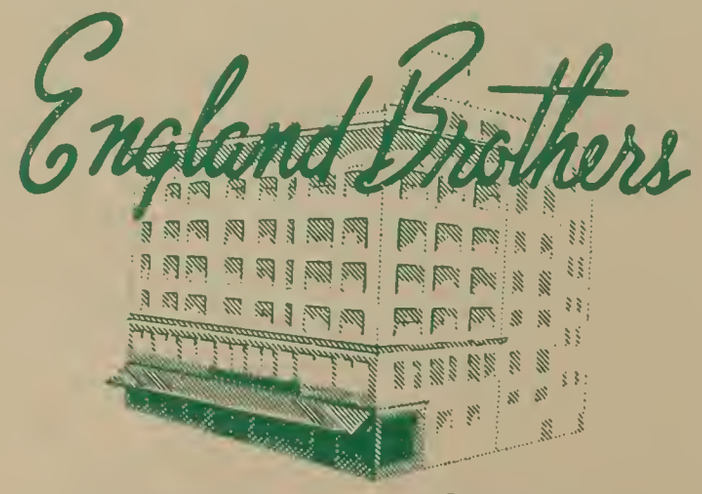
A Sumptuous Pre-Concert Buffet is Served Saturday Evenings from 5:30 P.M. at $3.25 per Person.

On Wednesday Evening There is an Outdoor Steak Roast at $4.75 per Person.

On other evenings table d'hote dinners are served from $2.75 to $4.75.

EXCELLENT LODGINGS ARE ALSO OFFERED.

AVALOCH • A Country Inn • Tel. Lenox 41



In the Heart of the Berkshires

☆

again welcomes old friends and new visitors to the Berkshires —

Pittsfield Headquarters for tickets to the Berkshire Festival, Stockbridge Playhouse, Jacob's Pillow and other surrounding attractions.

☆

It would be hard to come across the opinion that the "Italian" Symphony is in any way a national document, or a piece of descriptive music. There are some who have discerned Naples in the slow movement, and others who, not unreasonably, have looked in vain to justify such a reading. Those who are bound to find a true reflection of Italy in the Symphony can at least point to the Saltarello finale. If a saltarello rhythm can make an Italian symphony, they are right.

The twenty-one-year-old Mendelssohn, out for a holiday, was to all appearances far more interested in directly absorbing the pageant of color and sound which Rome, Naples, Amalfi, Sorrento, Capri, offered him, in recording these important matters in his discursive letters to his family and his numerous pen or pencil sketches, than in the elusive process of transforming them into matter for a classical symphony. The wonder is that he had time for music at all. He was an indefatigable "tourist"; spending Holy Week at Rome, he attended all the services and remarked the chants, note for note, good and bad. He described his experiences in elaborate detail in "diary" letters which, together with his journal of subsequent travel in Switzerland, fill a volume. "I work hard," he wrote in one of his letters from Rome, "and lead a pleasant, happy life; my mirror is stuck full of Italian, German, and English visiting cards, and I spend every evening with one of my acquaintances." His host on such evenings would be sure to ask him to exhibit his extraordinary improvisatory powers on the piano — and he always graciously complied. Even in this busy round, his intentions to compose were of the best, and if the landscape in which the intense sky, the sea "like a meadow of pure ether as you gaze at it," the gay peasant types, the blossoms of the acacias and citrons tempted him to remain out of doors, a spell of rainy weather would find him at his work, striving to make up for lost time. The imagination of the young Mendelssohn was brimming with musical plans this winter. He wrote to Fanny from Rome on February 22, 1831: "I have once more begun to compose with fresh vigor, and the Italian Symphony makes rapid progress; it will be the most sportive piece I have yet composed, especially the last movement. I have not yet decided on the adagio, and think I shall reserve it for Naples."

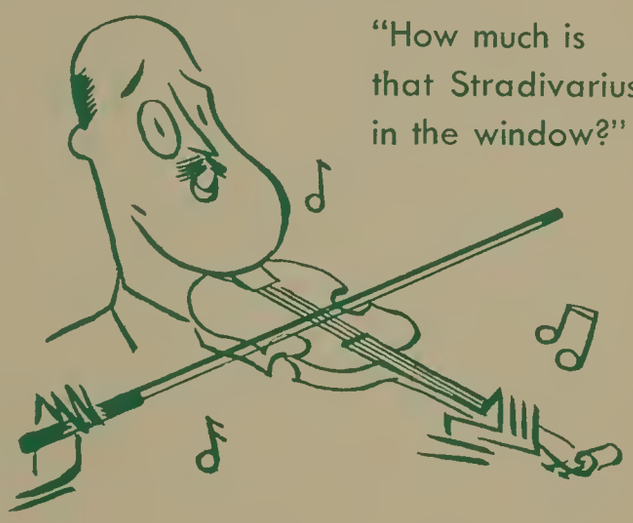
The "Reformation" Symphony was in an unfinished state at this time; also the A minor — the "Scotch" Symphony, which had its inception at Holyrood Palace, Edinburgh, in 1829. But this he

High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

2900 Publishing House - Great Barrington, Mass.

Colonel Sheraton



"How much is that Stradivarius in the window?"

SHERATON HOTEL

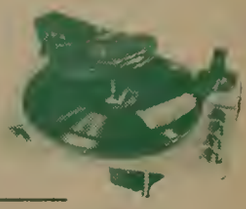
Pittsfield, Mass.

FINE SOUND

CUSTOM SERVICE

the audio exchange inc.

159-19 HILLSIDE AVE.
JAMAICA 32, N. Y.
OLYMPIA 8-0445



set aside, writing as the sunshine poured in his window: "Who can wonder that I find it impossible to return to my misty Scotch mood?"

It thus appears that when Mendelssohn was scarcely of age, all of his symphonies had taken definite shape in his head. The "Italian" was numbered "four" because, never quite satisfied, he held the manuscript with the constant intention of revision, so that it was published after his death. The official "First" was the symphony in C minor. It was written in 1824, and the fifteen-year-old Mendelssohn had at that time carefully recorded and dated twelve complete symphonies in his voluminous notebooks — efforts which the adult Mendelssohn did not see fit to acknowledge. The three symphonies which subsequently occupied him were a matter for long delay and careful repolishing for years to come. Mendelssohn was loath to commit his manuscripts to the finality of publication. The "Italian" Symphony was finished, and performed in London in 1833, while the completion of the "Scotch" Symphony, more ambitious in design, still eluded him. It was not until 1842 that Mendelssohn was ready to perform this work, at a Gewandhaus concert in Leipzig — and then from the manuscript. With the "Reformation" Symphony, performed at the *Singakademie,* Berlin, in 1832, he was never satisfied, and he never allowed it to be published.

As for the "Italian" Symphony, it was far from finished during Mendelssohn's Italian winter (1831). And to his sister's inquiry about the progress of the work, he wrote from Paris in January, 1832, that it was awaiting the completion of the *"Walpurgisnacht"* music, which then took a prolonged share of his time and pains. The score of the Symphony was completed in Berlin, March, 1833, and brought out in London in the following May.

But Mendelssohn, always the rigorous self-critic, felt the need for recasting this symphony, even as he ceaselessly looked for points of improvement in the two oratorios, or the *"Walpurgisnacht."* His letters reveal that he was in travail over the first movement which, he conjectured, might turn out to be something quite different. The revision was completed in 1837, but not performed on the European continent until two years after his death. He wrote to his friends Ignaz and Charlotte Moscheles, the "amiable couple in Chester Place," from Düsseldorf, June 26, 1834: "The other day, Dr. Frank, whom you know, came to Düsseldorf, and I wished to show him something of my A major Symphony. Not having it here, I began writing out the Andante again, and in so doing I came across so many errata that I got interested and wrote out the Minuet and Finale too, but with many necessary alterations; and whenever such occurred I thought of you, and of how you never said a word of blame, although you must have seen it all much better and plainer than I do now. The first movement I have not written down, because if once I begin with that, I am

AEOLIAN-SKINNER ORGAN COMPANY, INC., BOSTON

Builders of the Instruments in

SYMPHONY HALL *and* TANGLEWOOD

☆ ☆ ☆

WILLIAM E. ZEUCH
Vice President

G. DONALD HARRISON
President

JOSEPH S. WHITEFORD
Vice President

NEW ENGLAND CONSERVATORY OF MUSIC

HARRISON KELLER, *President*

Faculty of the Conservatory includes the following members of the Faculty of the Berkshire Music Center

RAYMOND ALLARD
RICHARD BURGIN
SARAH CALDWELL
GINO CIOFFI
JOSEPH DE PASQUALE
LORNA COOKE DE VARON
GEORGES FOUREL
FERNAND GILLET
BORIS GOLDOVSKY
ALFRED KRIPS
GEORGES LAURENT
SAMUEL MAYES
ROSARIO MAZZEO
GEORGES MOLEUX
WILLEM VALKENIER
ROGER VOISIN
FELIX WOLFES
ALFRED ZIGHERA
BERNARD ZIGHERA

FALL TERM BEGINS SEPTEMBER 14

For full information write the DEAN, 290 HUNTINGTON AVE., BOSTON, MASS.

afraid I shall have to alter the entire subject, beginning with the fourth bar — and that means pretty nearly the whole first part — and I have no time for that just now. The dominant in the fourth bar strikes me as quite disagreeable; I think it should be the seventh (A-G)."

It was probably the Finale, with which Mendelssohn was never quite satisfied, which delayed the publication of the score (1851) until after the composer's death. Tovey has examined with renewed care this Finale, with all its delicate workmanship and neat realization, and has admitted his entire inability to perceive where it could be improved. "But the work may be perfect, though Mendelssohn was disappointed in it; and an instinct deeper than his conscious self-criticism may have prevented him from altering it." This writer finds his way out of the enigma of Mendelssohn's discontent by deciding that the mature man could not wholly concur with the product of his own more youthful point of view. It is "rather an objection to the laws of human growth than the recognition of defects that self-criticism and revision can remedy. Certainly, in the first three movements every bar and every note is in the right place, except for one tiny oversight in the slow movement which only a mistaken piety would leave uncorrected. As to the finale, no defect is discoverable; but we can imagine that Mendelssohn could have wished to broaden its design toward the end. On the other hand, it is possible that the revising of it would have proved to be an arbitrary and endless business, leaving the movement neither better nor worse than before."

Symphonic Metamorphosis of Themes
By Carl Maria von Weber

Paul Hindemith

Born in Hanau, Germany, November 16, 1895
Paul Hindemith completed his "Metamorphosis" in August, 1943.

The *Symphonic Metamorphosis,* which by the nature and order of its four movements would suggest a symphony, uses for thematic material melodies from the lesser known music of Weber. The themes from the first movement, the *Andantino* and the March *Finale,* have been taken from Weber's music for piano, four hands. The thematic basis of the Scherzo is derived from Weber's Incidental Music to Schiller's play, *Turandot.** When the *Metamorphosis* was performed in New York, the program stated: "None of these fragments, in Hindemith's opinion, represents Weber at his best. Consequently, he has made alterations to suit his requirements."

In the first movement, Allegro 2-4, the orchestra at once proposes (and repeats) the theme. It is briefly elaborated before a second and more vociferous theme is set forth (and likewise repeated). The working out is concise. The Scherzo was characterized by Olin Downes after the first performance as *"chinoiserie."* The flute first plays the rather florid theme, which, after punctuation by an exotic battery, passes to the lower strings at a livelier tempo. Presently the horns take the burden, and a rapid running figure is introduced with trilling woodwinds. There is a climax of sonority and a dying away, the percussion adding its color. In the Andantino (6-8) the winds carry the melody for the most part, the flute surmounting the last pages with ornamental figures. This leads directly into a brisk march movement, accentuated with snare drum and various percussive instruments.

* Schiller's play was based upon Carlo Gozzi. Weber contributed, in 1809, seven numbers, of which he had written the *"Overtura Chinesa"* in 1806. The opening subject, which Hindemith has used, was borrowed by Weber from Rousseau's *Dictionary of Music.*

SAMMY VINCENT MUSIC CENTER
BERKSHIRE'S LARGEST MUSIC CENTER
— Records — Radios — Television — Baldwin Pianos —
23 North Street, Pittsfield

PILOTUNER
MODEL AF 723 HI-FIDELITY FM-AM TUNER
FOR ALL LOVERS OF FINE MUSIC
The fabulous PILOTUNER adds a new dimension to your listening pleasure. It brings in FM-AM broadcast music with fantastic reality—a full depth, roundness and richness that can only be compared to in-person concert performance. Let the PILOTUNER expand your Joy of Listening . . . and Joy of Living. Companion Amplifier and Pre-Amplifier Units available.
Write for free catalog and name of dealer near you
Pilot Radio Corp., Dept. BF, Long Island City, N. Y.

Boston RECORDS

"AIRS OF SPAIN" B-300
Played by Jorge Bolet, *Pianist*

"RECITAL FAVORITES" B-301
Played by Jorge Bolet, *Pianist*

Bach — "CHACONNE" B-202

Mozart — 2 Sonatas — K-301, K304 for Violin and Piano
Played by Arthur Grumiaux, *Violinist*

Mozart — Horn Quintet in Eb — K-407 B-201
James Stagliano — Horn Solo
Richard Burgin — Violin Solo
Joseph de Pasquale — Viola
Jean Cauhapé — Viola
Samuel H. Mayes — Violoncello

Rust — Viola Sonata
Joseph de Pasquale — Viola Solo
Samuel H. Mayes — Violoncello
James Stagliano — Horn
Harry Shapiro — Horn

"FRENCH HORN MASTERPIECES" B-200
Played by James Stagliano

Bizet — Goldovsky's Companion to "CARMEN" B-100

Ninth Program

Pierre Monteux

Pierre Monteux was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka, Le Sacre du Printemps,* and *Le Rossignol;* Ravel's *Daphnis et Chloé* and Debussy's *Jeux.* He toured the United States with the Ballet Russe in 1916-17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917-18 and was the conductor of the Boston Symphony Orchestra 1919-24. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, each season since, in Boston, and at Tanglewood last summer. He shared with Mr. Munch the concerts of the European tour in May, 1952, and of the transcontinental tour last spring.

SERENADE FOR STRING ORCHESTRA, OP. 48

PETER ILYITCH TCHAIKOVSKY

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840; died in St. Petersburg, November 6, 1893

Tchaikovsky wrote to Mme. von Meck on October 22, 1880: "You can imagine, dear friend, that recently my muse has been very benevolent, when I tell you that I have written two long works very rapidly: a Festival Overture for the Exhibition and a Serenade in four movements for string orchestra. The Overture will be very noisy. I wrote it without much warmth of enthusiasm; therefore it has no great artistic value. The Serenade, on the contrary, I wrote from an inward impulse; I felt it, and venture to hope that this work is not without artistic qualities." The Overture referred to was the "1812." Sensitive to the emotional nature of his benefactress who looked always for the sentimental content of his music, he would naturally have disparaged the occasional Overture and entrusted to her with confidence of sympathy the Serenade — especially the two middle movements, which directly spoke the "beloved friend's" language of the heart. He wrote again to her on September 5, 1881: "I ardently wish that you could hear my Serenade properly performed. It loses so much on the piano, and I think the middle movements — played by the violins — would win your sympathy. As regards the first and last movements, you are right. They are merely a play of sounds and do not touch the heart. The first movement is my homage to Mozart; it is intended to be an imitation of his style, and I should

Ninth Program

SUNDAY AFTERNOON, AUGUST 2, *at* 2:30

PIERRE MONTEUX, *Guest Conductor*

TCHAIKOVSKY . . . . . Serenade for String Orchestra, *Op.* 48

I. Pezzo in forma di sonatina: Andante non troppo; Allegro moderato
II. Valse
III. Elegia: Larghetto elegiaco
IV. Finale: Tema Russo — Andante; Allegro con spirito

TCHAIKOVSKY . . . . . Symphony No. 5, in E minor, *Op.* 64

I. Andante; Allegro con anima
II. Andante cantabile con alcuna licenza
III. Valse: Allegro moderato
IV. Finale: Andante maestoso; Allegro vivace

INTERMISSION

TCHAIKOVSKY . . . . . Concerto for Pianoforte No. 1, in B-flat minor, *Op.* 23

I. Allegro non troppo e molto maestoso; Allegro con spirito
II. Andantino semplice; Allegro vivace assai
III. Allegro con fuoco

Soloist . . . JORGE BOLET

Please note: The first portion of the Sunday afternoon concerts (August 2, 9 and 16) will be broadcast on the C.B.S. network 2:30 to 4. All are urged to be in their seats promptly, since late comers cannot be seated until the end of the first number.

The Berkshire Hills

OFFER many cultural attractions to make your visit a pleasant one during the Summer months.

You will find our region equally attractive in the Fall when the autumn foliage is at its best. Nature completes an incomparable transformation. Many of our inns and hotels offer substantial reductions in rates.

And for year-round good living, a place to live, work or play, hundreds of good people who were formerly seasonal visitors have chosen

THE BERKSHIRE HILLS

May we assist you in providing further details, our list of real estate agents, hotels, guest houses, and inns? Write:

THE BERKSHIRE HILLS CONFERENCE
COUNTY COURT HOUSE
PITTSFIELD 30, MASS.

be delighted if I thought I had in any way approached my model. Do not laugh, my dear, at my zeal in standing up for my latest creation. Perhaps my paternal feelings are so warm because it is the youngest child of my fancy."

The "youngest child" of his fancy remained a favorite with him. When in ensuing years the composer went about Europe conducting his own music with increasing success, his favored Serenade and the Overture for which he always apologized in his letters made more of an immediate impression than anything else. The waltz movement was often encored. Although this Serenade is usually considered difficult of performance on account of many details in string ensemble playing, the composer never hesitated to put it upon a program, sometimes doing so when he had not time to rehearse another piece. This he did in Baltimore during his visit to America.

Symphony No. 5, in E Minor, Op. 64

Peter Ilyitch Tchaikovsky

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840; died in St. Petersburg, November 6, 1893

Completed in August of 1888, Tchaikovsky's Fifth Symphony was first performed at St. Petersburg on November 17 under the composer's direction.

Tchaikovsky's slight opinion of his Fifth Symphony as compared to his ardent belief in his Fourth and Sixth is a curious fact, coming as it did from the incorrigible self-analyst who had so much to say to his intimate friends about his doubts and beliefs as to the progress of his music. He never hesitated to tell, for example, when he was composing from the urge to compose and when he was forcing himself to do it; when he was writing "to order," and when he was not.

Usually the opinion of the composer has coincided with that of posterity. The Fifth Symphony is probably the most notable exception. Of the Fourth Symphony and the Sixth he was always proud. The "Manfred" Symphony he "hated," and considered destroying all but the opening movement. The two of his operas which he always defended

OLD STURBRIDGE VILLAGE
presents a Music Play

The Devil and Daniel Webster

"MUSIC and DRAMA under the stars"
Singers from the Metropolitan & N. Y. City Center Operas, the Broadway stage and a ballet group
JULY 18 - AUG. 30 at 8:45 every night except Monday
Reserved seats $3.50, 3.00, 2.50
General admission $1.75, 1.25 tax exempt
Tickets at Box Office 13, Old Sturbridge Village, Mass. Write or telephone

have proved to be the principal survivors — *"Eugene Onegin"* and *"Pique Dame."* The former he staunchly believed in, despite its early failures. But the "1812" Overture was an occasional piece for which he always felt it necessary to apologize, and his Ballet "Nutcracker" never had a warm word from its composer. He always looked upon it as an uncongenial subject, an annoying commission.

As for the Fifth Symphony, Tchaikovsky seems to have been skeptical about it from the start. "To speak frankly," he wrote to Modeste in May, "I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination! Still I am hoping to collect, little by little, material for a symphony." To Mme. von Meck, a month later — "Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to have come. However, we shall see." In August, with the symphony "half orchestrated," the listless mood still prevailed: "When I am old and past composing, I

Boston Music Co.

NEW ENGLAND'S FINEST AND
MOST COMPLETE MUSIC HOUSE

SHEET MUSIC • RECORDS • ALBUMS

• Literature and Study Books • Instruments
• Excellent stock of small scores • Musical Gifts

We Mail Everywhere

116 BOYLSTON STREET • BOSTON 16

The
Mannes College of Music

formerly known as The Mannes Music School

now offers a five-year course leading to the

BACHELOR OF SCIENCE DEGREE

•

REGISTRATION:
September 23-29, 1953
CLASSES BEGIN: October 1, 1953

•

For Catalog, Write: REGISTRAR
THE MANNES COLLEGE OF MUSIC
157 East 74th Street • New York 21, New York
REgent 7-4476

SPRAGUE ELECTRIC COMPANY

NORTH ADAMS, MASSACHUSETTS

Manufacturers of Electrical Components

E. J. CRAMER

General Contractor

PITTSFIELD, MASSACHUSETTS

shall spend the whole of my time in growing flowers. My age — although I am not very old [he was forty-eight] — begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." Three weeks later he reports briefly that he has "finished the Symphony."

The first performances, which he conducted in St. Petersburg on November 17 and 24, 1888, were a popular success, but Tchaikovsky wrote to his patroness that he considered his Symphony "a failure." He still found in it "something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes." He did not accept their applause as proof of enthusiasm; they were only being polite. "Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* Symphony [the Fourth]. What a difference! How immeasurably superior it is! It is very, very sad!" But the musicians plainly liked his Fifth Symphony, both in St. Petersburg and Prague. When its success in Hamburg was outstanding, he wrote to Davidov: "The Fifth Symphony was magnificently played, and I like it far better now, after having held a bad opinion of it for some time." This was written on the crest of its immediate success. Later, his misgivings returned.

The fact that Germany became a field of conquest by the Fifth Symphony must have had a great deal to do with Tchaikovsky's change of heart about the piece. Central Europe had been slow to awake to his existence and then had been reluctant to accept him as a composer of true importance. As a visitor, he had been befriended by individual musicians. Von Bülow had taken up his cause with characteristic zeal. Bilse had conducted his "Francesca da Rimini" in Berlin, and, fighting against a general disapproval, had repeated the work. "These ear-splitting effects," wrote a critic, "seem to us too much even for hell itself." The conservative ones had been offended by the "excesses" of Tchaikovsky and what seemed to them his violation of all the classical proprieties. Year by year this disapproval was worn down. To their surprise, they found his Trio and Second Quartet to be reasonable and listenable music. Audiences were impressed by the Fourth Symphony, and when the Piano Concerto began to make its way, the critics who had condemned it outright were compelled to revise their first impressions.

Ernest Newman writes:

"It is a curious fact that whereas the sixth symphony, admittedly based on a programme, leaves us here and there with a sense that we are missing the connecting thread, the fifth symphony, though to the casual eye not at all programmistic, bears the strongest internal evidences of having been written to a programme. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale, the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement — the andante — also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the

S. S. Pierce Distributor
all wines and liquors
Send for our pamphlet
Lenox Package Store
CHURCH STREET - LENOX, MASS.
Telephone Lenox 57

The whiskey that didn't watch the clock... *seven long years*
OLD CHARTER *Kentucky's Finest Bourbon*
STRAIGHT BOURBON WHISKEY • 7 YEARS OLD • 86 PROOF • OLD CHARTER DISTILLERY CO., LOUISVILLE, KY.

whole symphony. Lastly, the first subject of the allegro of the first movement reappears in the major, on the last page but two of the score, to the same accompaniment as in the allegro. So that — to sum the matter up concisely — the fourth movement contains two themes from the first and one from the second; the third and second movements each contain one theme from the first — a scheme that is certainly without a parallel in the history of the symphony. No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tchaikovsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.*

"The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement — the waltz — is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive — a change from clouds to sunshine, from defeat to triumph."

* Since these words were written, the tentative sketch of a program was found in the notebooks of Tchaikovsky which are now preserved in the Museum at Klin. They contain the following notation for the Fifth Symphony: "Program of the First Movement of the Symphony: Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro (I) Murmurs, doubts, plaints, reproaches against X X X [three crosses in the original]. (II) Shall I throw myself in the embraces of Faith? ? ? [three question marks in the original]. [On the corner of the leaf] a wonderful program, if I could only carry it out."

A collection from

Calypso of Bermuda

is being shown on Tuesdays, Fridays, and Saturdays from 10:30 to 5 at Under Mountain House, Lenox (fork left at the end of Cliffwood St.). Also by appointment. Phone Lenox 457-R.

BERKSHIRE RESTAURANT, INC.

Sea Food Our Specialty — Choice Liquors

141 - 143 WEST STREET, PITTSFIELD, MASS. - - - - - - - - Tel. 2-0512

SEATING CAPACITY — 600 GUESTS

CARROLL, VERGE & WHIPPLE, INC.

General Contractors — Consulting Engineers

PITTSFIELD, MASSACHUSETTS

Concerto for Pianoforte No. 1, in B-flat minor, Op. 23

Peter Ilyitch Tchaikovsky

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840; died in St. Petersburg, November 6, 1893

Tchaikovsky composed his first piano concerto in November and December, 1874, and completed the orchestration in the following February. The first public performance was in Music Hall, Boston, October 25, 1875, when Hans von Bülow was the soloist and B. J. Lang the conductor.

The letter has been many times quoted where Tchaikovsky wrote to his friend Mme. Nadejda Filaretovna von Meck his account of how he submitted the unfinished sketches of his first piano concerto to be looked over by his colleague, Nicholas Rubinstein, for whom he had written it. The ferocity of the criticism of Nicholas has an authentic ring, as if literally reported; yet it should be remembered that Tchaikovsky was at this time in a supersensitive and unnerved condition. Earlier in this same month he wrote to his brother Modeste that his struggles over the piano part were wearing upon his nerves. It should also be remembered that the long letter, with its vivid detail, was written more than three years after the event to his new friend, Mme. von Meck, whom then he had not known and who, as the most passionately sympathetic admirer of his music, invited the pouring forth of his injured feelings. The opinion has been often expressed that he was irritated by the harsh criticism and scornful treatment of his new score. But this was not the whole story; it was not the criticism as such, but what seemed to Tchaikovsky the coldly hostile tone of his friend which sent him in a storm of wounded feelings into the darkness of the empty building. His letter flamingly betrays this, and later correspondence puts it beyond dispute: he felt, far more than the anger of an outraged artist, the tone of hard dislike from one he deeply loved.

Rubinstein had from the beginning acted as benefactor and propagandist to Tchaikovsky, fathering him and playing his music. He took advantage of his position to dominate his pliant and unassertive friend. Not in the least understanding Tchaikovsky's obsessions and panics, he scolded him bluntly, with the result that he wounded him to the quick. Sometimes it was possible to treat Tchaikovsky like a child. When it came to his music, which in spite of his expressed doubts was sure and strong, the possessive Nicholas occasionally went too far. Rubinstein did his best to make amends at the Paris Exhibition of 1878. He played the Concerto with splendid effect, it was said, making it the outstanding event of the Russian concerts. But these amends were necessarily brief. By 1881, Nicholas Rubinstein was dead.

Tchaikovsky, on breaking with Nicholas, struck his name from the score, and inscribed in its place that of Hans von Bülow, whom he had not yet met but who, according to their mutual friend Klindworth, had been enthusiastically making known his piano pieces. Bülow warmly embraced this opportunity to play the Concerto as a new gospel from Russia, and wrote to Tchaikovsky, in acknowledgment of the dedication, phrases which stand in grotesque contrast to the reported phrases of Rubinstein: "The ideas are so original, so noble, so powerful; the details are so interesting, and though there are many of them they do not impair the clarity and the unity of the work. The form is so mature, ripe, distinguished in style, intention and labor being everywhere concealed. I would weary you if I were to enumerate all the characteristics of your work, characteristics which compel me to congratulate equally the composer and those who are destined to enjoy it."

When Bülow gave the first performance, in no other place than Boston, Massachusetts on October 25, 1875, his enthusiasm was backed up by an enthusiastic reception.

Bülow took the Concerto across Europe, London, Berlin, Wiesbaden, for example, each city receiving pianist and concerto with real fervor.

The concerto opens with an introduction of 106 measures, disclosing an extended melodic theme which is not to reappear. The principal body of the first movement has as its first theme a striking rhythmical melody and a second theme which is introduced by the winds in A-flat major, *poco meno mosso*. Both themes are extensively developed. The first of these themes is a tune which Tchaikovsky heard sung by a blind beggar at Kamenko. "It is curious," he wrote to Mme. von Meck, May 21,

Are you a composer, conductor, performer, amateur, patron of music?

Please help your colleagues in Israel. The Koussevitzky Music Collection at the Hebrew University Library, Jerusalem is in need of Orchestral, Chamber Music and Operatic works, full and study scores and instrumental parts, from Pre-Bach to contemporary periods.

New or used in *good condition.*

Send your music *prepaid* to:

Music Library Committee
American Friends of the Hebrew University
9 East 89th Street, New York 28

Note: Because of high shipping costs to Israel, we know you will understand that we cannot accept any other kind of music for the present.

Thursday, August 13

"TANGLEWOOD ON PARADE"

Special Announcement — Page 12

A Calendar of Events

(Including Berkshire Festival Programs)

TANGLEWOOD, 1953

*(This schedule is subject to change. Friends of the Berkshire Music Center should confirm dates of student performances before coming to Tanglewood. Hours indicated are Daylight Saving Time. Starred events (*) are open by invitation to the Friends of the Berkshire Music Center within the limits of the seating space available. The opera productions of August 3**, 10**, and 11** will require special tickets.)*

FESTIVAL REHEARSALS — Admission to three Saturday morning rehearsals of the Boston Symphony Orchestra (August 1, August 8 and August 15) at 10 A.M., $1 each, proceeds for the benefit of the Orchestra's Pension Fund.

The Berkshire Music Center

a summer school maintained by the Boston Symphony Orchestra, provides an opportunity for music study in connection with the Berkshire Festival concerts given annually at Tanglewood. Young musicians of high skill — players, conductors, singers, many on the threshold of distinguished careers, come from all parts of the United States and abroad. At Tanglewood they have the valuable experience of group performance in association with a faculty which includes the Principals of this Orchestra. The Berkshire Music Center is directed by Charles Munch according to the plan and in the spirit of its creator, Serge Koussevitzky.

A school of performance, the Berkshire Music Center presents many concerts, listed in this Calendar, by its students at Tanglewood. The school invites to its concerts members of the Friends of the Berkshire Music Center, subject only to the limitations of seating capacity. A voluntary contribution constitutes membership in the Friends. Checks should be made payable to the Boston Symphony Orchestra, Inc., and addressed to

FRIENDS OF THE BERKSHIRE
MUSIC CENTER
TANGLEWOOD, LENOX, MASSACHUSETTS

August 1, Saturday — *Shed at 10:00 a.m.*
BOSTON SYMPHONY ORCHESTRA PUBLIC REHEARSAL
(Benefit, Pension Fund)
Shed at 3:00
*ORGAN RECITAL by E. Power Biggs
Shed at 8:30
BERKSHIRE FESTIVAL CONCERT — A-2
Schumann: Overture to "Manfred" — *Foss:* Piano Concerto No. 2 (The Composer as Soloist) — *Mendelssohn:* Symphony No. 4, "Italian" — *Hindemith:* Symphonic Metamorphosis of Themes by Weber Charles Munch conducting

August 2, Sunday — *Chamber Music Hall at 10:00 a.m.*
*DEPT. I CHAMBER MUSIC
Shed at 2:30
BERKSHIRE FESTIVAL CONCERT A-3
Tchaikovsky: Serenade for Strings — *Tchaikovsky:* Symphony No. 5, in E minor
Tchaikovsky: Piano Concerto No. 1, in B-flat minor (Jorge Bolet, Soloist) Pierre Monteux conducting

August 3, Monday — *Theatre at 8:30*
**DEPT. IV THREE ONE-ACT OPERAS
Gluck: L'Ivrogne Corrigé — *Debussy:* L'Enfant Prodigue — *Chabrier:* L'Education Manquée

August 4, Tuesday — *Theatre at 8:30*
*DEPT. II SMALL CHOIR

August 5, Wednesday — *Chamber Music Hall at 8:30*
*DEPT. III COMPOSERS' FORUM

August 6, Thursday — *Shed at 8:30*
*DEPT. I ORCHESTRA

August 7, Friday — *Shed at 8:30*
BERKSHIRE FESTIVAL CONCERT — B-1
Berlioz: "Romeo and Juliet," Dramatic Symphony (with Chorus and Soloists); Jennie Tourel, Nicola Moscona, Soloists Charles Munch conducting

August 8, Saturday — *Shed at 10:00 a.m.*
BOSTON SYMPHONY ORCHESTRA PUBLIC REHEARSAL
(Benefit, Pension Fund)
Shed at 3:00
*ORGAN RECITAL by E. Power Biggs
Shed at 8:30
BERKSHIRE FESTIVAL CONCERT — B-2
(Koussevitsky Memorial Concert)
Moussorgsky: Prelude to "Khovanstchina" — *Ravel:* "Shéhérazade" for Soprano and Orchestra — *Mahler:* Symphony No. 2 ("Resurrection") (with Chorus and Soloists) (Jennie Tourel) Leonard Bernstein conducting

August 9, Sunday — *Chamber Music Hall at 10:00 a.m.*
*DEPT. I CHAMBER MUSIC
Shed at 2:30
BERKSHIRE FESTIVAL CONCERT — B-3
Schubert: Symphony No. 5, in B-flat — *Barber:* Adagio for Strings — *Strauss:* "Don Quixote" (with Cello and Viola Solo) *Milhaud:* Concerto for Cello, No. 1 — (Gregor Piatigorsky, Soloist) — *Roussel:* Bacchus et Ariane Charles Munch conducting

August 10, Monday — *Theatre at 8:30*
**DEPT. IV OPERA
Grétry: Richard the Lion-Hearted

August 11, Tuesday — *Theatre at 8:30*
**DEPT. IV OPERA
Grétry: Richard the Lion-Hearted

August 12, Wednesday — *Chamber Hall Music at 8:30*
*DEPT. III COMPOSERS' FORUM

August 13, Thursday
TANGLEWOOD ON PARADE
PROGRAM TO BE ANNOUNCED

August 14, Friday — *Shed at 8:30*
BERKSHIRE FESTIVAL CONCERT — C-1
Brahms: Requiem (with Chorus and Soloists) Lois Marshall, Soprano; William Warfield, Baritone Charles Munch conducting

August 15, Saturday — *Shed at 10:00 a.m.*
BOSTON SYMPHONY ORCHESTRA PUBLIC REHEARSAL
(Benefit, Pension Fund)
Shed at 3:00
*DEPT. I ORCHESTRA
Shed at 8:30
BERKSHIRE FESTIVAL CONCERT — C-2
Sibelius: Symphony No. 4, in A minor — *Chavez:* Sinfonia India — *Brahms:* Symphony No. 2, in D major Leonard Bernstein conducting

August 16, Sunday — *Theatre at 10:00 a.m.*
*DEPT. I CHAMBER MUSIC
Shed at 2:30
BERKSHIRE FESTIVAL CONCERT — C-3
Schubert: Symphony in B minor ("Unfinished") — *Chabrier:* Bourrée Fantasque — *Wagner:* Prelude and Love-Death, "Tristan und Isolde" — *Wagner:* A Siegfried Idyll — *Wagner:* "Die Meistersinger von Nürnberg," Excerpts from Act III
Ravel: Piano Concerto for the Left Hand (Seymour Lipkin, Soloist) — *Ravel:* "La Valse" Charles Munch conducting

(Programs Subject to Change)

Delightful Places To Stay, Lunch, or Dine

The Birchwood Inn

A charming New England House with a large veranda in the center of landscaped gardens, 1½ miles from Tanglewood. Surroundings will please the most fastidious. Excellent food on the American or European plan.

CHARLOTTE WAGNER

Corner of Main and Hubbard Streets on routes 20 and 7
Telephone: 363

Chef Karl's

LUNCH · DINNER

Cuisine Par Excellence

GUEST ROOMS

Center of Lenox, Route 7-20 Telephone 8570

A SYMPHONY IN F

A resort with an F major for fun, fine food, and fabulous location. Tennis, golf, riding, swimming and dancing. Open until November. Transient meals served. Sunday buffet supper from 5:30 to 6:30.
Recommended by Duncan Hines
Lunch $1.75 Dinner $2.25
EASTOVER - lenox, massachusetts

You will enjoy a visit to the

Old Coach Grille

at the CURTIS HOTEL *in Lenox Village*

BREAKFAST · LUNCH · DINNER

Your favorite cocktail served in the garden or Cocktail Lounge

On Route 7 and 20 Tel. Lenox 16

VISIT

. . . the Store at Music Inn — for fine foods — for things pertaining to food — for interesting miscellanea.

. . . the Inn Dining Room — for our famous Buffet Luncheons — 12 to 1:30 — $2.50.

. . . before and after dinner — the French songs and piano of Keith Lawrence — Dinner from 5:45 p.m. $3.25. Phone for Dinner Reservations, please.

MUSIC INN, Lenox, Mass. **Lenox 695**

Pine Acre

Lenox, Massachusetts

LUNCHEON *and* DINNER

GUESTS · Telephone LENOX 8131

1879, "that in Little Russia every blind beggar sings exactly the same tune with the same refrain. I have used part of this refrain in my Pianoforte Concerto." The second movement, in D-flat major, brings forth another unforgettable tune and makes the most of it. There is a second theme, and after the recurrence of the first a *prestissimo* in F major, a waltz-like episode upon a theme which Tchaikovsky acknowledged as not his own. Modeste has pointed out that this was a French *chansonnette, "Il faut s'amuser, danser, et rire,"* which the twins were accustomed to sing "in remembrance of a certain charming singer." This would surely have been Désirée Artôt, the operatic soprano with whom Tchaikovsky was once deeply infatuated. There is a reprise of the first portion. The Finale, returning to B-flat minor, is based upon a rapid tune of folk-dance character with a contrasting second subject.

Tchaikovsky's statement to Nicholas Rubinstein that he would not alter a single note of his Concerto was made in the heat of the moment and was not in accord with his original intentions. Not being a pianist, he had evidently expected from his friend suggestions about the playability of the piano part. But the Concerto was first published probably as written. When Edward Dannreuther was about to perform it at Crystal Palace, London, under August Manns on March 12, 1876, Tchaikovsky sent him a copy of the printed edition and Dannreuther sent him this copy with pasted emendations in the soloist's passage work. Tchaikovsky answered in a letter from Moscow dated March 30, 1876, thanking him for his efforts in behalf of "my difficult and fatiguing work." He wrote, "I thank you for your wise and practical suggestions and assure you that I will follow them if there should be another edition of my Concerto." When the Concerto was published in a revised edition in 1889 by Rahter, these changes were, for the most part, adhered to. The alterations are mostly confined to the first movement and do not affect the musical texture or the orchestral score. Whether Bülow had had a hand in this there is no way of telling. Even in his first performance, which was from the manuscript, he may of course have modified passages to his convenience. The Concerto had plentiful

WENDOVER DAIRY BAR

Church Street - - - Lenox

BREAKFAST · LUNCHES · SUPPERS

FOUNTAIN SERVICE

AIR CONDITIONED

Telephone 9277 Party Accommodations

THE YELLOW ASTER

PITTSFIELD-LENOX ROAD, PITTSFIELD, MASS.

Closed Monday · Cocktail Lounge 5:00 to Midnite · Weekday Dinners 5:00 to 10:00

Sunday Dinner — 12:30 to 7:45

MRS. A. CASSANI, Owner · *No Luncheons Served*

trial by concert performance by more than one pianist under Tchaikovsky's eye before the edition of 1889. The first edition is now almost nonexistent and not available for comparison. The eminent playability and exceeding brilliance of the Concerto as a vehicle of virtuosity in the revision, the form which we now know, indicates that considerable improvement may have been made.

JORGE BOLET, born in Havana, had his principal musical education at the Curtis Institute in Philadelphia where he was a pupil of Isabelle Vengerova. He made his first appearance with the Boston Symphony Orchestra at a Berkshire Festival concert, August 5, 1951, in Prokofieff's Second Piano Concerto.

Delightful Places To Stay, Lunch or Dine Farther Afield

Danieles Restaurant

When in Millbrook, N. Y., stop in the Millbrook Diner or Danieles Restaurant. *Air-Conditioned.*

JAMES DANIELE, *Prop.*

I-2 Milk Bar, Restaurant and Mexican Novelty Barn

BREAKFAST — LUNCH — DINNER
OR A REFRESHING SNACK

We invite you to browse in our enlarged shop.

Route 7 • Sheffield, Mass.

PINE PLAINS RESTAURANT

6 Miles from Taconic Parkway, Right of Traffic Light, Opposite the Clock Monument.

Sandwich or Dinner

PINE PLAINS, DUTCHESS CO., NEW YORK

SHEFFIELD INN

SHEFFIELD, MASSACHUSETTS ON ROUTE No. 7

An Inn for Discriminating People

STUART M. BEARD, 2ND, *Owner and Mgr.*

SUN-INSIDE

Prop. F. LANCÔME

Monterey Rte. 23 Tel. Gr. Barrington 1148M3

FRENCH CUISINE

LUNCHEON AAA APPROVED INN DINNER

WILLIAMS HOUSE

in Williamsburg, Mass.

Where you will enjoy your favorite dishes.

Emphasis on Quality

BREAKFAST : LUNCH : DINNER

ROOMS

COCKTAIL BAR

On Route 9 — 8 Miles West of Northampton

Telephone Williamsburg 511

Symphoniana

Broadcasts

The first part of each Sunday Afternoon concert for the remainder of the Festival will be broadcast on the coast-to-coast network of the Columbia Broadcasting System (Radio), under the direction of James Fassett (Local station, WTRY, Troy, 2:30 — 4 P.M. E.D.T.).

South Mountain Concerts

The 35th anniversary of the chamber music festivals which Mrs. Elizabeth Sprague Coolidge founded in 1918 will be celebrated this year at South Mountain. There will be a series of recitals on August 23 — Carroll Glenn, violin; August 30 — Leonid Hambro, piano; October 21 — Wilhelm Masselos, piano. Chamber concerts will be given September 23, 24, and 25 by the Kroll Quartet, the Bel Arte Trio, the Hufstader Singers, the Berkshire Quartet with the Kroll Quartet, and a Chamber Orchestra conducted by Milton Katims. Tickets may be had upon written application to the South Mountain Association, Pittsfield (as long as the supply lasts).

Our Neighbors in the Arts

The glassed reception room next to the main gate will have picture exhibitions through the Festival weeks; sculpture by John Rood is also shown on the Tanglewood grounds, both arranged by the Berkshire Museum of Pittsfield.

There will be special exhibitions of interest through the summer season at this Museum, including memorabilia of the Boston Symphony Orchestra's recent Transcontinental Tour. The Museum's Little Cinema will show pictures on Wednesdays through Saturdays at 7 and at 9 P.M. The classes in painting and sculpture will again be held.

Recommended to visitors: The Berkshire Museum, the Stockbridge Playhouse (see Advertisement, page 8), Jacob's Pillow Dance Festival (Lee), the Berkshire Garden Center (Stockbridge, 10-5 daily), the Pleasant Valley Wild Flower and Bird Sanctuary (Lenox, open daily). The Festival Theatre (Theatre in the Round), Lenox, Crane Museum (see page 10).

SERVICES

C. T. BRIGHAM CO.
Since 1902

The Original Paper Jobber of Western Mass.

Paper Supplies and General Merchandise

PITTSFIELD Phone 2-5540

CARR HARDWARE CO.
Plumbing Supplies, Paints, Electrical and Household Supplies, Lighting Fixtures

413-415 North Street, Pittsfield *Phone* 2-1581

J. H. Johnson's Sons, Inc.
Plumbing Contractors

Lenox, Massachusetts *Phone* 12W

WALTER LAHART
Plumbing and Heating Contractor

SHOP — Housatonic Street, Lenox Phone 397W

HOME — St. Ann's Lane, Lenox Phone 397R

WILLIAM T. LAHART
Electrical Contractor

•

SHOP

Housatonic Street . . . . . Lenox

•

HOME

School Street, Lenox . . . . . *Phone* 146

Lenox National Bank
GENERAL BANKING SERVICE

TRAVELLERS CHEQUES • SAFE DEPOSIT BOXES

Artist Supplies
Largest selection of
Wallpaper — Ox-line paints
MILLER SUPPLY CO., INC.
Phone 20127 • 113 South
Pittsfield, Mass.

DEVOE & RAYNOLDS PAINTS
Painting Supplies
Wallpaper & Window Glass
IRVING H. PECK, *Painting*
Stockbridge Phone 67

For Cool Refreshment . . .
For Rich Flavor . . .

It's Hoods
ICE CREAM

SMOOTH and DELICIOUS

For Sale — Lenox — near Tanglewood
Spacious 1880 house in secluded area. INDOOR THEATRE in COACH HOUSE (30 x 60). Ample living accommodations for large numbers. Tennis court. Privately owned bathing beach. 8 fireplaces and 10 baths on property.
By appointment Phone Lenox 79 or Box 458 Lenox

LENOX — FOR SALE
High on a hilltop overlooking Tanglewood three minutes away, spacious 20 room inn, with additional remodeled carriage house — 17 rooms completely furnished, also theatre stage. Approximately 30 acres of mountain trails. $45,000. Write Box 999 Lenox or telephone 573.

For Sale
Laurel Lake, more than an acre of land, best location on Lake. $4000. *Communicate:* 12 W 88 Central Park West, New York City.

Pre-Concert Suppers

For the accommodation of Festival visitors, suppers will be served by the parishioners of the Church on the Hill before the Saturday night concerts (August 1, 8 and 15).

The Chapel is on Main St., Lenox, near Cliffwood St. (4:30 P.M. to 7:30 P.M.).

Visit the
TANGLEWOOD MUSIC STORE
(Near the main gate)

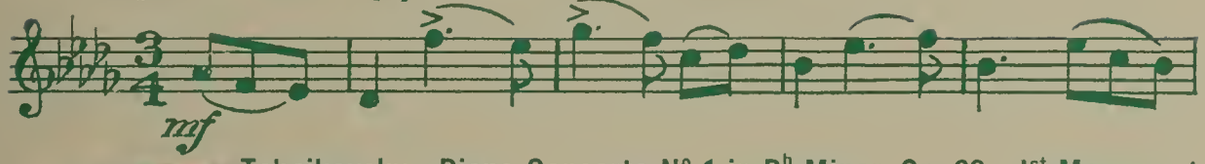
Tanglewood — Souvenir Pictorial Book — 50¢

Boston Symphony Orchestra
Transcontinental Tour Booklet — 25¢

Recordings and miniature scores, including works given at the Festival concerts, musical books, postcards, films, etc.

IMPORTANT NOTES IN MUSIC

Allegro non troppo e molto maestoso

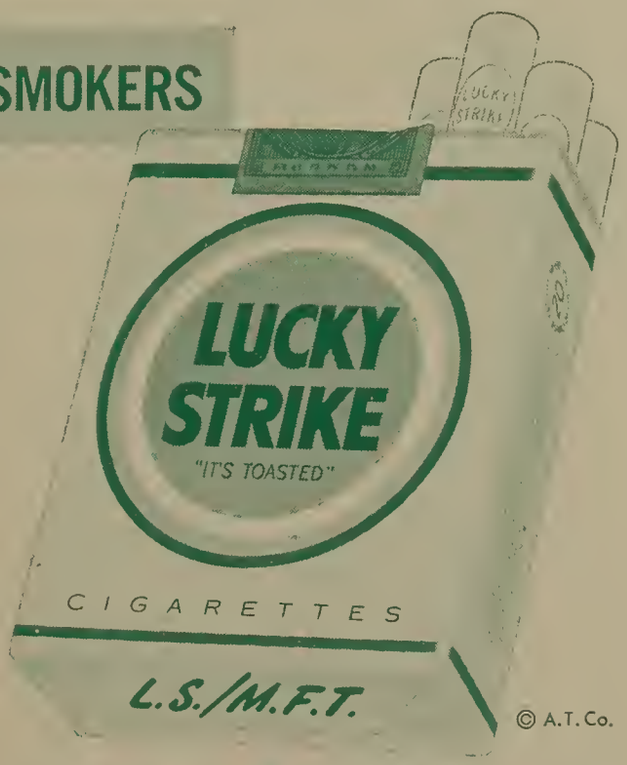


Tchaikovsky—Piano Concerto Nº 1 in B^b Minor, Op. 23—1st Movement

Few concertos produce such a stirring effect upon the listener as does this. Although Tchaikovsky himself was shy and moody, he frequently transcended his personal melancholy in an outpouring of sheer lyric beauty or, as shown here, in majestic, robust music.

IMPORTANT NOTE TO SMOKERS

When fine music is played better, the result is more enjoyable listening. And when fine tobacco goes into a cigarette that's *made better*, the result is a better-tasting, more enjoyable smoke. That's why Luckies taste better—*cleaner, fresher, smoother*. They're made of fine tobacco, and they're *made better*. So, for better taste, Be Happy—Go Lucky! Try a carton today!



© A.T.Co.

LUCKIES TASTE BETTER

Cleaner, Fresher, Smoother!

PRODUCT OF *The American Tobacco Company* AMERICA'S LEADING MANUFACTURER OF CIGARETTES

THE ELUSIVE GOAL . . .

To seek perfection is to accept the highest challenge, for true perfection is a mountain without a top—a goal just out of reach, yet never out of sight. A perpetual striving for perfection in musical performance is the essence of the greatness of the Boston Symphony Orchestra. The artistic integrity, the uncompromising musical standards so firmly established through the years by the Boston Symphony Orchestra and its great conductors, are today reaching new heights.

In an allied field of music—the art of piano making—The Baldwin Piano Company has sought the same challenging goal of perfection. In a great piano as in a great orchestra there can be no compromise with ideals. As perfection is approached, the steps become shorter, yet proportionately more difficult—with time and effort no factor of consequence for just ahead lies the promise of reward.

That the Baldwin piano is so closely associated with the Boston Symphony Orchestra in the creation of truly great music is rewarding recognition of Baldwin's artistic achievements and a constant inspiration to continue the unflagging march toward the elusive goal of perfection.

THE BALDWIN PIANO COMPANY

BUILDERS OF: BALDWIN GRAND PIANOS • ACROSONIC SPINET PIANOS
HAMILTON VERTICAL PIANOS • BALDWIN AND ORGA-SONIC ELECTRONIC ORGANS

BERKSHIRE

Boston Symphony Orchestra

FESTIVAL

TANGLEWOOD

WORLD PREMIERE

PHILCO "Phonorama" HIGH FIDELITY *

The World's First Radio-Phonograph to Achieve FULL DIMENSION in the Reproduction of High Fidelity Sound!

Recital Demonstrations, Morning, Afternoon, and Evening July 31 through August 16 . . . except during the hours of the Berkshire Festival Concerts.

Philco Corporation is proud to present the World Premiere of this magnificent new kind of High Fidelity instrument during the renowned Berkshire Festival. All friends and patrons of the Festival are welcome to attend these presentations of Philco 'Phonorama', which we are confident will afford a new experience in enjoyment of recorded music. We look forward to seeing you. *TM

PHILCO 25th Anniversary in Radio

Music Room of the Curtis Hotel—Lenox, Massachusetts

Tenth Program

FRIDAY EVENING, AUGUST 7, *at* 8:30

BERLIOZ . . . . . "Roméo et Juliette," Dramatic Symphony, *Op.* 17

I

Introduction: Combats — Tumult — Intervention of the Prince
Prologue: Choral recitative (*with Contralto*)
Stanzas (*Contralto*)
Choral Recitative — Scherzetto (*Tenor with Chorus*)

II

Romeo alone — Melancholy — Concert and Ball — Festival at the Capulets'

III

Calm Night — The Capulets' Garden Silent and Deserted (*Orchestra with Chorus*) — Love Scene

IV

Scherzo: Queen Mab, or the Fairy of Dreams

INTERMISSION

Funeral Procession of Juliet (*Chorus*)
Romeo in the Tomb of the Capulets
Finale: Recitative and Air of Friar Laurence — Exhortation to Reconciliation (*Bass and Chorus*)

Soloists

JENNIE TOUREL, *Contralto*

JOHN MCCOLLUM, *Tenor*

FRIAR LAURENCE: NICOLA MOSCONA, *Bass*

BERKSHIRE FESTIVAL CHORUS, HUGH ROSS, *Conductor*

BALDWIN PIANO RCA VICTOR RECORDS

Symphoniana

Broadcasts

The first part of each Sunday Afternoon concert for the remainder of the Festival will be broadcast on the coast-to-coast network of the Columbia Broadcasting System (Radio), under the direction of James Fassett (Local station, WTRY, Troy, 2:30 — 4 P.M. E.D.T.).

South Mountain Concerts

The 35th anniversary of the chamber music festivals which Mrs. Elizabeth Sprague Coolidge founded in 1918 will be celebrated this year at South Mountain. There will be a series of recitals on August 23 — Carroll Glenn, violin; August 30 — Leonid Hambro, piano; October 21 — Wilhelm Masselos, piano. Chamber concerts will be given September 23, 24, and 25 by the Kroll Quartet, the Bel Arte Trio, the Hufstader Singers, the Berkshire Quartet with the Kroll Quartet, and a Chamber Orchestra conducted by Milton Katims. Tickets may be had upon written application to the South Mountain Association, Pittsfield (as long as the supply lasts).

Our Neighbors in the Arts

The glassed reception room next to the main gate will have picture exhibitions through the Festival weeks; sculpture by John Rood is also shown on the Tanglewood grounds, both arranged by the Berkshire Museum of Pittsfield.

There will be special exhibitions of interest through the summer season at this Museum, including memorabilia of the Boston Symphony Orchestra's recent Transcontinental Tour. The Museum's Little Cinema will show pictures on Wednesdays through Saturdays at 7 and at 9 P.M. The classes in painting and sculpture will again be held. Attention is called to the new Berkshire County Historical Room in which there are shown Nathaniel Hawthorne's desk, the original pump from the little Red House, and the original "One Hoss Shay."

Also recommended to visitors: The Stockbridge Playhouse (see advertisement, page 9), Jacob's Pillow Dance Festival (Lee), the Berkshire Garden Center (Stockbridge, 10-5 daily), the Pleasant Valley Wild Flower and Bird Sanctuary (Lenox, open daily), Bengtz School of Art, Lenox. The Festival Theatre (Theatre in the Round), Lenox, Crane Museum (see page 12).

PUBLIC REHEARSALS

The Saturday morning rehearsals of the Boston Symphony Orchestra for the final two weeks of the Festival will be open to the public at a nominal charge, the receipts to benefit the Pension Fund of the Boston Symphony musicians.

ADMISSION $1 EACH
August 8 and 15 at 10 A.M.

Program Notes

Tenth Program

"Romeo and Juliet,"
Dramatic Symphony, *Op.* 17

Hector Berlioz
Born December 11, 1803, in Côte St. André; died March 8, 1869, in Paris

"Roméo et Juliette, Symphonie dramatique avec Choeurs, Solos de Chant et Prologue en récitatif choral, composée d'après la Tragédie de Shakespeare," was written in 1839. The first performance was at the auditorium of the *Conservatoire* in Paris, November 24, 1839, Berlioz conducting.

Introduction
I
(Orchestra)
Prologue *(Contralto)*

As in Shakespeare's first Prologue, the chorus tells of the "two households" in "Fair Verona," and their "ancient grudge." It also tells of the Prince's decree, and the ball at the Capulets. The contralto tells in a continuing recitative how Romeo wanders about the Capulet's palace, drawn by his love for Juliet. The chorus relates how Romeo finds Juliet in her balcony "confiding her love to the night," and how he reveals himself.

Strophes *(Contralto)*

In two metrical verses, the contralto sings of the vows of the lovers, and their delight, surpassing all the joys of life, making even the angels of God envious. A phrase from the chorus and tenor introduce:

Scherzetto *(Tenor with Chorus)*

Mercutio's Queen Mab speech is set in shortened form for tenor solo with choral echoes, after which the chorus predicts bloodshed to follow, and final reconciliation.

II
(Orchestra)

The movement opens with a pianissimo phrase for the violins, which, developed into increasingly fervid expression, seems to reflect the contemplation of the melancholy lover who has strayed into the hostile territory of the Capulets' palace. Dancing rhythms become the background of his thoughts.

BLUE BIRD SPORT SHOP
Main Street . . . . Stockbridge, Mass.
Distinctive Woolen Sportswear
WINTER SHOP
52 GREEN STREET, NORTHAMPTON, MASS.
(Opposite Smith College Campus)

The tempo becomes allegro and the ballroom strains more insistent. The isolated figure of Romeo intermittently holds the attention, the music of festivity recurring and bringing the close.

III

Scène d'amour *(Orchestra with Chorus)*

The movement opens with an allegretto (pianissimo) in which the voices of passing revellers sing snatches of song. An adagio begins with the muted strings; expressive single voices of the violas, horn, and 'cellos stand out in music of increasing ardor and richness. A recitative passage from the solo 'cello suggests the voice of Romeo, although the movement is developed in purely musical fashion. It dies away at last and ends upon a pizzicato chord.

"If you ask me which of my works I prefer," wrote Berlioz in 1858, "my answer is that of most artists: the love scene in 'Romeo and Juliet.'"

Adagio *(Orchestra)*

IV

Queen Mab Scherzo

The Scherzo, prestissimo, is pianissimo almost throughout. The place of a Trio is taken by an allegretto section which recurs. "Queen Mab in her microscopic car," wrote Berlioz to his friend Heine, "attended by the buzzing insects of a summer's night and launched at full gallop by her tiny horses, fully displayed to the Brunswick public her lovely drollery and her thousand caprices. But you will understand my anxiety on this subject; for you, the poet of fairies and elves, the own brother of those graceful and malicious little creatures, know only too well with what slender thread their veil of gauze is woven, and how serene must be the sky beneath which their many-colored tints sport freely in the pale starlight."

Convoi Funèbre de Juliette

(Orchestra with Chorus)

The funeral music of Juliet is played by the orchestra while the chorus intones a dirge upon a single note. Then the chorus takes up the solemn refrain, and the orchestra, intermittently, the pedal point.

Roméo au Tombeau des Capulets

Finale

(Orchestra, Chorus, and Bass)

The Montagues and Capulets resume their quarrel in the cemetery, until Friar Laurence reproaches them and finally persuades them to look upon the death of the lovers as a dread example of their folly. They at last make a vow of reconciliation.

THE FORMAL PLAN

Berlioz has opened a preface to the score with these words: "There is no doubt that the special character of this work will be misunderstood." The statement may well have been ironic. Already looked upon as a preposterous innovator, Berlioz was here proposing a work which was "neither an opera in concert form nor a cantata, but a symphony with chorus" — a dramatic symphony. He had been obstinately misunderstood by his vociferous opponents for reactionary or personal reasons.

The Carry-All
A COUNTRY GIFT SHOP
ARTS AND CRAFTS
Route 183 — 2 miles south of Tanglewood

ORIGINAL BERKSHIRE HILLS
ANTIQUES SHOW
TOWN HALL • LENOX, MASS.
July 30th thru August 15th
(Closed Sundays)
DAILY from 11 A.M. *to* 10 P.M.
Management
BERKSHIRE HILLS ANTIQUES INC.

MANHATTAN SCHOOL OF MUSIC
JANET D. SCHENCK, *Director*
BACHELOR and MASTER of MUSIC DEGREES
Distinguished faculty includes:
DIRIAN ALEXANIAN
FRANCO AUTORI
RAPHAEL BRONSTEIN
JOHN BROWNLEE
VITTORIO GIANNINI
ROBERT GOLDSAND
HUGH ROSS
BERNARD GREENHOUSE
HOWARD MURPHY
JONEL PERLEA
Catalog on request
238 East 105th Street • • • New York 29, New York

The symphony has the general plan of four movements with a Prologue as a vocal introduction to the first. The Love Scene and the Queen Mab Scherzo, both instrumental, correspond to the slow movement and scherzo, while the choral finale rounds out the whole. The subject and its verbal treatment add various episodes to this scheme. The composer has restricted the solo voices to narration, realizing that if they were given dialogue or musical characterization he would have found himself writing an opera or a cantata. He has solved the problem of maintaining a symphonic medium by relegating the textual exposition to the first part of the symphony in which he outlines the whole story in recitative style. In this way he has disencumbered himself of verbal impedimenta and is free to translate into purely orchestral tones the supreme moments of Shakespeare's tale as he had seen and experienced them years before.

The music of the ball obviously admitted no interpolation of voices. The *"scène-d'amour"* is proof in itself that Berlioz could pour out his heart and use his skill more intensely, more completely with only the orchestra, just as Wagner reached his supreme moments in the orchestra when his singers were silent. Thus the gossamer magic of the Queen Mab Scherzo would have been destroyed at once by a text. When in the end Friar Laurence addresses the two rival houses, the action is over. A moral can be suitably drawn in vocal lines and the final reconciliation naturally provides a choral close in the grand manner.

Paganini as Benefactor

"Ah, what a change from the dull gray skies and icy winds of Denmark to the burning sun, the perfumed nights of Italy! From the melancholy, the cruel irony, the tears, the mourning, the lowering destiny of Hamlet, what a transition to the impetuous youthful love, the long-drawn kisses, the vengeance, the despairing fatal conflict of love and death in those hapless lovers! By the third act, half suffocated by my emotion, with a grip of an iron hand upon my heart, I cried to myself: 'I am lost! I am lost!' Knowing no English, I could grope but mistily through the fog of a translation, could see Shakespeare only as in a glass, darkly. The poetic weft that wins its golden thread in network through those marvelous creations was invisible to me then; yet, as it was, how much I learned! An English critic has stated in the *Illustrated London News* that, on seeing Miss Smithson that night, I said: 'I will marry Juliet, and write my greatest symphony on the play.' I did both, but I never said anything of the kind. I was in far too much perturbation to entertain such ambitious dreams. Only through much tribulation were both ends gained."

And yet it cannot be said that Henrietta was the true cause of the symphony. She was rather the first eloquent spokesman before Berlioz of a subject which was written in his stars. The once entrancing "Juliet," whose statuesque beauty and sweet, dulcet voice had deprived her admirer of all reason, had since become a dumpy, pedestrian wife, nagging, complaining, indulging in fits of jealousy. But Berlioz' vision of Juliet was undimmed. He speaks of his delight at last in plunging into his beloved subject: "of floating into a halcyon sea of poetry, wafted onward by the sweet, soft breeze of imagination; warmed by the golden sun of love unveiled by Shakespeare." Berlioz' first impressions seem to have been absolutely indelible. He tells us in his *Memoirs* that he mentioned the Queen Mab speech to Mendelssohn in Rome in 1831 as a subject for a scherzo, the kind of scherzo Mendelssohn loved to compose. He instantly regretted having put the idea into his friend's head. "For several years afterwards I dreaded hearing that he had carried it out. . . . Fortunately, he never thought of it."

He has also told us of the intensity of his childhood infatuation for "Estelle" which stayed with him to his last years: "The other love came to me in my manhood," he wrote after his wife's death, "with Shakespeare in the burning bush of Sinai, amid the thunders and lightnings of poetry entirely new to me. It prostrated me, and my heart and my whole being were invaded by a cruel, maddening passion in which the love of a great artist and the love of a great art were mingled together, each intensifying the other." "She inspired you," Liszt then wrote to him from Weimar, "you sang of her; her task was done." And Jules Janin, his royal literary colleague, then wrote lines in long retrospect which must have deeply touched the composer:

"With what cruel rapidity pass away the divinities of fable! How frail they are, these frail children

OLD STURBRIDGE VILLAGE
presents a Music Play
The Devil and Daniel Webster

"MUSIC and DRAMA under the stars"
Singers from the Metropolitan & N. Y. City Center Operas, the Broadway stage and a ballet group
JULY 18 - AUG. 30 at 8:45 every night except Monday
Reserved seats $3.50, 3.00, 2.50
General admission $1.75, 1.25 tax exempt
Tickets at Box Office 13, Old Sturbridge Village, Mass. Write or telephone

Visit the
TANGLEWOOD MUSIC STORE
(Near the main gate)
Tanglewood — Souvenir Pictorial Book — 50¢
Boston Symphony Orchestra
Transcontinental Tour Booklet — 25¢
Recordings and miniature scores, including works given at the Festival concerts, musical books, postcards, films, etc.

of Shakespeare and Corneille! Alas! it was not so very long ago, when, one summer's evening, in all the arrogance of youth, we saw her in a balcony overlooking the road to Verona, Juliet with her Romeo, Juliet, trembling in the intoxication of her happiness, listening to the nightingale of the night and the lark of the morning. She was in white, and listening dreamily, with a sublime fire in her half-averted glance. In her lovely, pure golden voice we heard the prose and poetry of Shakespeare ringing out in triumphant tones, instinct with undying life. A whole world was hanging on the grace, the voice, the enchanting power of this woman."

JOHN McCOLLUM was born in Coalinga, California, in 1922. He was a student at the Berkshire Music Center last year as well as this and has appeared in Festival and Operatic productions at Tanglewood. He sang in the concert performance of Boris Godunoff last season by the New York Philharmonic Symphony Society, under Dimitri Mitropoulos.

NICOLA MOSCONA, born in Athens, came to United States in 1937 to join the Metropolitan Opera Company where he made his debut in *Aida*. Mephistopheles in Gounod's *Faust* has been one of his most outstanding rôles. He has been active here and abroad in opera and concert performances. In 1949 he was presented by the king of Greece the Cross of the Royal Order of Phoenix — the only time an artist has ever received this award.

PILOTUNER

MODEL AF 723 HI-FIDELITY FM-AM TUNER

FOR ALL LOVERS OF FINE MUSIC

The fabulous **PILOTUNER** adds a new dimension to your listening pleasure. It brings in FM-AM broadcast music with fantastic reality—a full depth, roundness and richness that can only be compared to in-person concert performance. Let the **PILOTUNER** expand your Joy of Listening . . . and Joy of Living. Companion Amplifier and Pre-Amplifier Units available.

Write for free catalog and name of dealer near you

Pilot Radio Corp., Dept. BF, Long Island City, N. Y.

Visit the
Tanglewood Music Store

Berkshire Playhouse

STOCKBRIDGE, MASSACHUSETTS

WILLIAM MILES, *Director*

Week of July 13
FAY BAINTER *in*
"THE VELVET GLOVE"
by ROSEMARY CASEY

Week of July 20
KATHERINE ALEXANDER *in*
"THE MARQUISE"
by NOEL COWARD
with BARBARA BRADY

Week of July 27
FRANCESCA BRUNING *in*
"JANE"
by SOMERSET MAUGHAM and S. N. BEHRMAN
with ALAN HEWITT

Week of August 3
"THE THREE TOED PONY"
a new comedy by SIDNEY MICHAELS
with ROMNEY BRENT

Week of August 10
"AFFAIRS OF STATE"
by LOUIS VERNEUIL with
GAYE JORDAN KENDALL CLARK

Week of August 17
"GIGI"
adapted by ANITA LOOS from the story by COLETTE
with DEIRDRE OWENS
VIOLA ROACH WILLIAM ROERICK

Season continues through September 5th

Nightly (except Sunday) at 8:45
$3.00, $2.00, $1.30, tax incl.

Matinees Wednesday and Saturday at 2:30
$2.00 and $1.30, tax incl.

TWO SPECIAL MATINEES!
Thursday, August 13 — Friday, August 14
The Incomparable Singing Comedienne
ANNA RUSSELL
All seats reserved $2.40 tax included

For reservations write Box Office or phone Stockbridge 460

WILLIAMSTOWN, MASS.

Dine at
Williams Inn

On the Campus
of Williams College

A short and beautiful drive
to the top of the Berkshires

★

Lobster served 8 Delicious Ways
Steak — Brook Trout — Guinea Hen
Cocktails of course
FOOD SERVED ALL DAY

Recommended by Gourmet and Duncan Hines

The first of 14 *Treadway Inns* located in
New England, New York and Florida

YALE
BARN

Presents

FINE FOOD
AND GROG

Open Every Day

ROUTE 44
BETWEEN
CANAAN & NORFOLK
CONNECTICUT

VISIT OUR GOURMET FOOD SHOP

Eleventh Program

LEONARD BERNSTEIN (born in Lawrence, Massachusetts, August 26, 1918) attended the Boston Latin School and then Harvard College, graduating in 1939. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova. At the first two sessions of the Berkshire Music Center at Tanglewood he studied conducting with Serge Koussevitzky, returning in 1946 to join the faculty in the same capacity. In the season 1943-44, he was assistant conductor of the New York Philharmonic-Symphony Society; in the seasons 1945-1948, conductor of the New York City Center Orchestra. He has appeared as guest conductor with orchestras of America, Europe, and Israel. His ballets *Fancy Free* and *Facsimile* have been produced by the Ballet Theatre. He wrote the music for *On the Town* which was followed by a second (and current) Broadway success, *Wonderful Town.* His opera *Trouble in Tahiti* was performed at Brandeis University last spring, at Tanglewood, and on television.

Koussevitzky Memorial Concert

"KHOVANSTCHINA": PRELUDE TO ACT I

Modest Petrovich Moussorgsky

Born in Karevo, in the government of Pskov, on March 21, 1839; died in St. Petersburg on March 28, 1881

Moussorgsky wrote the larger part of the opera *Khovanstchina* between the years 1872 and 1875, working on it intermittently through the remaining six years of his life. His colleague, Rimsky-Korsakov, filled out and fully orchestrated the score in 1881. The first performance was at St. Petersburg in 1885.

This prelude was introduced to the Boston Symphony concerts by Dr. Koussevitzky in 1924, and many times repeated under his direction.

Moussorgsky calls his introduction "Dawn on the Moskva River." It is a musical landscape in which the composer prepares his audience to see the quarters of the Streltsi in Moscow, in the early morning. Riesemann attributes the "five melodic variations" which are the basis of this prelude to "a method of musical expression long familiar to the Russian people, through their popular songs. When a song is sung in a Russian village — especially by several singers in succession — no two stanzas are usually sung alike. Each singer tries to introduce individual variations in the melody to suit his or her own voice and mood, and in accordance with the meaning of the particular verse. Thus the song loses all rigidity and seems to be a living, breathing organism, capable of varying with every moment. This peculiarity of Russian folk-song becomes in Moussorgsky's hands a most effective means of musical expression, which he employs in many of his works, and nowhere more successfully than in this prelude; it is always the same landscape, somewhat melancholy and monotonous, that we see before us, and yet it seems constantly to change its appearance, in accordance with the changing light."

Eleventh Program

SATURDAY EVENING, AUGUST 8, *at* 8:30

Koussevitzky Memorial Concert

Conducted by LEONARD BERNSTEIN

MOUSSORGSKY . . . . . Prelude to "Khovanstchina"

RAVEL . . . . . "Shéhérazade," Three Poems for Voice and Orchestra to the Verses of Tristan Klingsor

I. Asie — II. La Flute Enchantée — III. L'Indifferent

Soloist: JENNIE TOUREL

INTERMISSION

MAHLER . . . . . Symphony in C minor, No. 2, for Orchestra, Soprano and Alto Solos, and Mixed Chorus

I. Allegro maestoso. *Mit durchaus ernstem und feierlichem Ausdruck* (With serious and solemn expression throughout)

II. Andante moderato. *Sehr gemächlich* (Very leisurely)

III. *In ruhig fliessender Bewegung* (With quietly flowing movement)

IV. "*Urlicht*" (Primal Light) — Contralto Solo. *Sehr feierlich, aber schlicht; Choralmässig* (Very solemn, but simple; like a chorale)

V. Finale. (Chorus. Soprano and Contralto Solos)

BERKSHIRE FESTIVAL CHORUS, HUGH ROSS, *Conductor*

Soloists . . . JENNIE TOUREL, *Contralto*

THERESA GREEN, *Soprano*

BALDWIN PIANO — RCA VICTOR RECORDS

CRANE
MUSEUM

historical exhibits of
fine papermaking
since 1801
open 2 to 5 p.m.
monday through friday
june=september
Dalton, Massachusetts

•

Five miles east of Pittsfield
on route no. 9

Shéhérazade, Three Poems for Voice and Orchestra, to the Verses of Tristan Klingsor

Maurice Ravel
Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

"Shéhérazade" was composed in the year 1903, and first sung with orchestra at a concert of the *Société Nationale de Musique* in Paris, May 17, 1904, by Jeanne Hatto.

"Shéhérazade" is a set of poems by Tristan Leclère, who signed his writings as Tristan Klingsor. He was a musician and painter, as well as a poet. *"Shéhérazade,"* one of several groups of poems, was published in 1903.

Asie

Marvellous old country of nurses' tales where the fantastic reigns as an empress reigns in her forest charged with mystery. I would fain go there on the vessel that this evening rocks in the mysterious, solitary harbor and at last unfolds its violet sails as a huge bird of night in the golden sky.

I would fain go towards the flowery isle, hearing the wayward sea sing to an old enchanting rhythm. I would fain see Damascus and Persian cities with slender minarets in air; beautiful silk turbans on swarthy faces with shining teeth; eyes dim with love, and eyeballs glowing with joy in skins yellow as the orange; garments of velvet, fringed garments; peaceful pipes in mouths encircled by white beards; sharp merchants with their suspicious looks, and cadis and vizirs, who with a single gesture of a bent finger grant life or death according to their will.

Fain would I see Persia, the Ind, then China; tun-bellied mandarins under their umbrellas; princes with slender hands; the learned who wrangle over poesy and beauty.

I would loiter in enchanted palaces and, like unto a journeying stranger, look leisurely on landscapes painted on fabrics framed in fir-wood, with some one in the midst of an orchard. I would fain see assassins smiling while the headsman cuts with his great curved sword of the East an innocent neck. Fain would I see queens and the poor, roses and blood, those dying from love or hate.

And then to return later, to tell my tale to those curious about dreams, raising, like Sindbad, my old Arabian cup now and then to my lips, artfully to interrupt my story.

La Flute Enchantée

Dedicated to Mme. de Saint Marceaux

The shade is sweet; my master sleeps with head covered with a peaked silk cap, with his long yellow nose in his white beard. As for me, I am awake and I hear outside a flute-song that pours out in turn joy or sadness.

An air now languorous or trifling played by my beloved; and when I near the window it seems that each note of the flute flies toward my cheek like a mysterious kiss.

L'Indifférent

Dedicated to Mme. Sigismund Bardac

Your eyes, young stranger, are as mild as those of a girl and the fine turn of your handsome face shadowed with down is the more seductive. Your mouth sings on the threshold of my door a speech unknown, charming as a melody out of tune.

Enter! And let my wine refresh you. No, you go on and from my threshold I see you move away, gracefully saluting me with a final gesture; your hip lightly bent by your womanish and weary gait.

JENNIE TOUREL was born in Montreal of Russian born parents. She lived and studied in France, and made her professional debut at the Opéra Comique in 1933. She began her association with the Metropolitan Opera Company in 1944, and has fulfilled in recent years numerous engagements in opera here and abroad, giving recitals and appearing with various orchestras, including this one.

Symphony No. 2, in C Minor for Orchestra, Soprano and Alto Solos, and Mixed Chorus

Gustav Mahler

Born in Kalischt, Bohemia, July 7, 1860; died in Vienna, May 8, 1911

First sketched at Leipzig (where Mahler assisted Nikisch in the seasons 1886-1888), this symphony was composed in Hamburg, and completed at Steinbach on the Attersee, in June, 1894. The three instrumental movements were brought to performance at a Philharmonic concert in Berlin under the direction of Richard Strauss, March 4, 1895.

Paul Stefan's detailed analysis follows:

First Movement

(With serious and solemn expression throughout)

"This is a symphony of destiny. Mahler's subsequent explanation implies (in the first movement) the death of a hero, who is fallen in Promethean struggle for his ideal, for the knowledge of life and death. Abysmal depths are stirred. An extended funeral march rises sharp and trenchant from the restless, declamatory basses. Consuming lament in the wood wind. Then suddenly the change from minor to major, so characteristic of Mahler, in horns and strings; very softly, a first promise of consolation. But, quick as lightning, the convulsion of the beginning returns. The rolling basses sink down into inaudibility. A lighter secondary section; modulation; the basses burst through the march-rhythm, the passionate raging is renewed. Development. In the funeral march a chorale is heard, which swings forward from gloomy resolution to joyous promise, and is repeated in the last movement. But here only despair may triumph. A repeat in the principal key, much shortened, the motives crowded together as though afraid to spread themselves. Harps and basses introduce the coda, which slowly advances, but only to speak an epilogue: *Impavidum ferient ruinae.* The chord of C major immediately goes

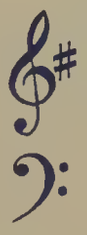
Elm Court

Lenox, Massachusetts

Cordially Invites
You and Your Friends
To Visit the Main House for
LUNCHEON, COCKTAILS
and DINNER

The Formal Gardens and Greenhouses are open for your pleasure.

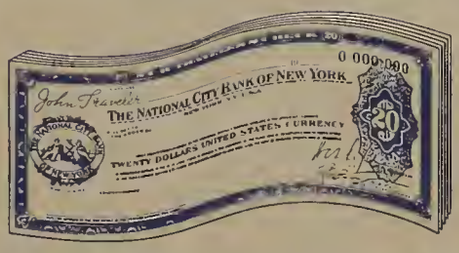
Lenox 670



SYMPHONY
OF SAFETY... CARRY
NATIONAL CITY BANK
TRAVELERS CHECKS

- Spendable everywhere—just like cash
- Safe—prompt refund if lost or stolen
- Good until used
- Cost only 75¢ per $100
- Buy them at your bank

NCB
TRAVELERS CHECKS



BACKED BY THE NATIONAL CITY BANK OF NEW YORK
First in World Wide Banking
Member Federal Deposit Insurance Corporation

over to C minor. A swift descending run, and the colossal movement ends."

SECOND MOVEMENT
(Very leisurely)

"This is an Andante intermezzo in A flat; remembrance and retrospect. The strings begin a dance-tune. A horn leads to the key of B, changing E-flat enharmonically to D sharp. Lively, youthfully gay triplets over an unmoving bass. Once more the dance-tune, with a counterpoint in the 'celli. After a subdued variation of the mobile theme, the dance-melody creeps back for the third time, this time *pizzicato* in the strings, and lengthened by interpolated imitative measures."

THIRD MOVEMENT
(With quietly flowing movement)

"The next movement (C minor), a scherzo in form, is St. Anthony of Padua's sermon to the fishes [from *Des Knaben Wunderhorn*]. A second typical figure; the hero in manhood goes forth into the world, and sees how stupidity and vulgarity, like the fishes of the legend, are incorrigible. The trio, beginning with a *fugato,* mounts from step to step, reaches a point of repose, and sinks back into C — it was only another sermon to the fishes. Return of the scherzo. An outcry of disgust, and then even the tireless progression of this movement refuses to flow onward. The next movement follows without interruption."

FOURTH MOVEMENT
(Primal Light)
(CONTRALTO SOLO)

"Very solemn, but in a simple manner; like a chorale"

The text is from the famous anthology of old German folk-poetry, *Des Knaben Wunderhorn,* collected by Arnim and Brentano and published early in the last century [the translations are literal]:

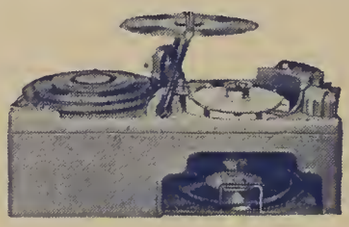
Oh, little red rose!
Man lies in greatest need,
Man lies in greatest pain!
I would rather be in heaven.
I came upon a broad road;
A little angel came by and wanted me to turn back;
Oh, no, I did not let myself be turned back!
I come from God and will return to God!
Dear God will give me a little light,
Will light my way to the blessed life eternal!

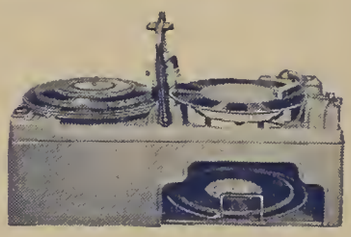
[The fifth movement follows without pause.]

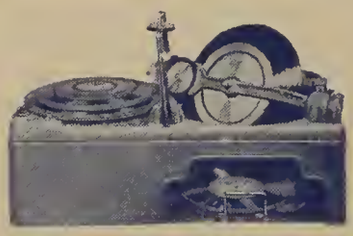
FIFTH MOVEMENT: FINALE
(ORCHESTRA, CHORUS, AND SOLOISTS)

"Death and judgment are at hand. But the storm

Lincoln
Automatic Turn-over Record-changer


Vacuum cup picks up the record.


Record is gently placed on turntable.


The Lincoln turns the record over for you.

THE FINEST RECORD-CHANGER SCIENCE HAS DISCOVERED

- Provides up to 21 hours of continuous music with full loading of 22 LP 33⅓ r.p.m. records...up to 3½ hours with 20 —45 or 78 r.p.m. records...*playing one side or both sides in proper sequence.*
- Soft rubber suction cups handle the records. No metal (except needle) touches the records.
- Stops automatically after last record.

Especially recommended for custom installations.

- Come in for a demonstration or write for free brochure.

SYMPHONIES, concerti and other works complete on one Long-Playing record, are played without interruption on the LINCOLN.

exclusively at

LIBERTY Music Shops
450 MADISON AVENUE • 795 MADISON AVENUE
975 MADISON AVENUE (HOTEL CARLYLE)
NEW YORK 22, N. Y.
228 EAST POST ROAD
WHITE PLAINS

of the orchestra (a wild, frenetic, terrifying Scherzo) is interrupted by reassurances. Distant horns spread the terror of the Last Day. Softly, march-like, the chorale of the first movement is recalled. A reference to the coming 'Resurrection' motive is heard. The dead arise and march forward in endless procession. . . . The cry for mercy and grace sounds terribly in our ears. Fear and hope struggle in all hearts. The Great Summons is heard; the trumpets of the Apocalypse sound the call. Amid the awful silence, we seem to hear a far, far distant nightingale, like the last quivering echo of earthly life. The chorus of the saints and the heavenly host begins almost inaudibly: 'Thou shalt arise, arise from the dead.' The splendor of God appears. . . . It is no judgment; there are no sinners, no righteous. . . . There is no punishment and no reward. An irresistible sentiment of love penetrates us with blest knowledge and vital glow."

The verses from Klopstock's ode, "*Aufersteh'n*" (Resurrection), used in the finale, with Mahler's added lines, read as follows:

(Chorus with Soprano Solo)

You will rise again, my dust, after a short repose!
He who summoned will grant immortal life;
The seed you have sown will bloom again;
The Lord of harvests goes forth
To bind the sheaves of us who died.

(Contralto Solo)

Believe, my heart, nothing is lost to you.

(Chorus with Contralto Solo)

All is yours, yes, all that you have loved and striven for!

(Soprano Solo)

Believe me, you were not born in vain!
You have not lived and suffered in vain!

(Chorus and Soloists)

What was born must go.
What has gone shall rise again.
Be not fearful,
Prepare to live.

(Contralto and Soprano)

O Pain penetrating all,
I have escaped you!
O Death, conquering all,
Now you are conquered!
With wings I have won for myself,
In fervent love I shall soar
To the Light no eyes have seen!

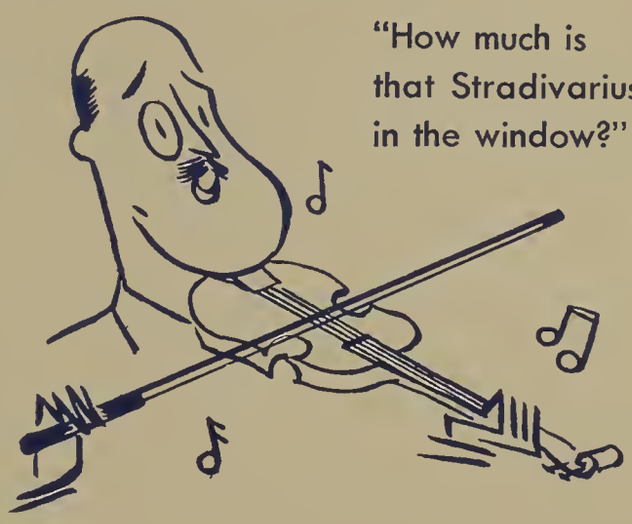
Chorus

I shall die in order to live again.
You will rise again, yes, rise again, my heart, in a moment,
Though stricken, borne aloft — to God!

"With the peal of organ and bells amid the jubilation of the orchestra, this 'Resurrection Symphony' ends."

THERESA GREEN was born in Baltimore in 1928. She studied with Eva Gauthier and later, among others, Marion Freschl, at the Curtis Institute and the Juilliard School of Music. She appeared several times on the Arthur Godfrey Talent Scout TV show and with the Baltimore Symphony Orchestra. This is her first summer as a student in the opera department of the Berkshire Music Center.

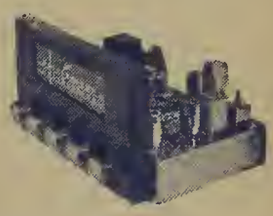
Colonel Sheraton



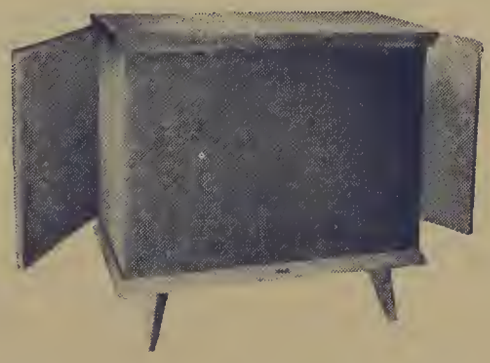
"How much is that Stradivarius in the window?"

SHERATON HOTEL

Pittsfield, Mass.



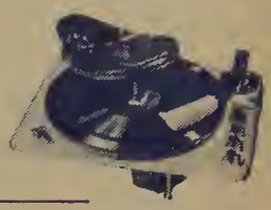
FINE SOUND



CUSTOM SERVICE

the audio exchange inc.

159-19 HILLSIDE AVE.
JAMAICA 32, N. Y.
OLYMPIA 8-0445



A Calendar of Events

(Including Berkshire Festival Programs)

TANGLEWOOD, 1953

*(This schedule is subject to change. Friends of the Berkshire Music Center should confirm dates of student performances before coming to Tanglewood. Hours indicated are Daylight Saving Time. Starred events (*) are open by invitation to the Friends of the Berkshire Music Center within the limits of the seating space available. The opera productions of August 10**, and 11** will require special tickets.)*

August 8, Saturday — *Shed at 10:00 a.m.*
BOSTON SYMPHONY ORCHESTRA PUBLIC REHEARSAL
(Benefit, Pension Fund)
Shed at 3:00
*ORGAN RECITAL by E. Power Biggs
Shed at 8:30
BERKSHIRE FESTIVAL CONCERT — B-2
(Koussevitzky Memorial Concert)
Moussorgsky: Prelude to "Khovanstchina" — *Ravel:* "Shéhérazade" for Soprano and Orchestra — *Mahler:* Symphony No. 2 ("Resurrection") (with Chorus and Soloists) (Jennie Tourel); Leonard Bernstein conducting

August 9, Sunday — *Chamber Music Hall at 10:00 a.m.*
*DEPT. I CHAMBER MUSIC
Shed at 2:30
BERKSHIRE FESTIVAL CONCERT — B-3
Schubert: Symphony No. 5, in B-flat — *Barber:* Adagio for Strings — *Strauss:* "Don Quixote" (with Cello and Viola Solo) *Milhaud:* Concerto for Cello, No. 1 — (Gregor Piatigorsky, Soloist) — *Roussel:* Bacchus et Ariane; Charles Munch conducting

August 10, Monday — *Theatre at 8:30*
**DEPT. IV OPERA
Grétry: Richard the Lion-Hearted

August 11, Tuesday — *Theatre at 8:30*
**DEPT. IV OPERA
Grétry: Richard the Lion-Hearted

August 12, Wednesday — *Chamber Hall Music at 8:30*
*DEPT. III COMPOSERS' FORUM

August 13, Thursday
TANGLEWOOD ON PARADE — Page 26

August 14, Friday — *Shed at 8:30*
BERKSHIRE FESTIVAL CONCERT — C-1
Brahms: Requiem (with Chorus and Soloists) Lois Marshall, Soprano; William Warfield, Baritone; Charles Munch conducting

August 15, Saturday — *Shed at 10:00 a.m.*
BOSTON SYMPHONY ORCHESTRA PUBLIC REHEARSAL
(Benefit, Pension Fund)
Shed at 3:00
*DEPT. I ORCHESTRA
Shed at 8:30
BERKSHIRE FESTIVAL CONCERT — C-2
Sibelius: Symphony No. 4, in A minor — *Chavez:* Sinfonia India — *Brahms:* Symphony No. 2, in D major; Leonard Bernstein conducting

August 16, Sunday — *Theatre at 10:00 a.m.*
*DEPT. I CHAMBER MUSIC
Shed at 2:30
BERKSHIRE FESTIVAL CONCERT — C-3
Schubert: Symphony in B minor ("Unfinished") — *Chabrier:* Bourrée Fantasque — *Wagner:* Prelude and Love-Death, "Tristan und Isolde" — *Wagner:* A Siegfried Idyll — *Wagner:* "Die Meistersinger von Nürnberg," Excerpts from Act III
Ravel: Piano Concerto for the Left Hand (Seymour Lipkin, Soloist) — *Ravel:* "La Valse"; Charles Munch conducting

(Programs Subject to Change)

Twelfth Program

SYMPHONY NO. 5 IN B-FLAT MAJOR

FRANZ SCHUBERT

Born in Lichtenthal, Vienna, January 31, 1797; died in Vienna, November 19, 1828

Schubert composed his Fifth Symphony in the year 1816, between September and October.

The Symphony calls for a modest orchestra of flute, 2 oboes, 2 bassoons, 2 horns, and strings. It is sometimes referred to as the "Symphony without trumpets and drums."

The sluggishness of the world in awakening to its priceless heritage from Franz Schubert is one of the most incredible occurrences in musical history. Schubert remained during his life practically unnoticed and unknown even in his own Vienna, beyond his circle of personal friends. It is true that he had certain discerning and ardent champions after his death. Robert Schumann eleven years later made much of the chamber works and discovering the great C major Symphony, put it into the hands of Mendelssohn at Leipzig and wrote winged words about it. Liszt labored for Schubert at Weimar and called him *"le musicien le plus poète que jamais."* The ardor of Sir George Grove was equal to Schumann's, and his pioneering efforts have endeared him to every Schubert lover.

But the zeal of these champions missed the "Unfinished" Symphony, which was not dug up until it was forty-three years old, and the six earlier symphonies slept as untouched and unregarded manuscripts in their archives for many years. It was in 1867 that Grove visited Vienna with Sir Arthur Sullivan and discovered the parts of the Fifth Symphony (as copied by Ferdinand Schubert) in the possession of Johann Herbeck. The slow emergence of the symphonies is brought home by the examination of a thematic catalogue of Schubert's music compiled by Nottebohm in 1874, which reveals that at that late date none but the two last symphonies (the "Unfinished" and the final C major) had been published. C. F. Peters at that time had printed the Andante of the "Tragic" (No. 4) and had brought out in 1870 the "Tragic" and Fifth Symphonies in arrangements for piano, four hands. The custom, now less popular than it used to be, of learning one's symphonies by playing them as duets, apparently did not hasten the publication and general availability of the Fifth Symphony, which was issued at last by the press of Peters in 1882. Although a flood of songs had come upon the market shortly after Schubert's death, other major works appeared but

High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

2900 Publishing House - Great Barrington, Mass.

Twelfth Program

SUNDAY AFTERNOON, AUGUST 9, *at* 2:30

SCHUBERT . . . . . Symphony No. 5, in B-flat major

I. Allegro
II. Andante con moto
III. Menuetto: Allegro molto
IV. Allegro vivace

BARBER . . . . . Adagio for Strings

STRAUSS . . . . . "Don Quixote," Fantastic Variations on a Theme of Knightly Character, *Op.* 35

Introduction, Theme and Variations, and Finale

Violoncello Solo: GREGOR PIATIGORSKY

Viola Solo: JOSEPH DE PASQUALE

INTERMISSION

MILHAUD . . . . . Concerto for Violoncello and Orchestra, No. 1

Nonchalant — Grave — Joyeux

Soloist . . . GREGOR PIATIGORSKY

ROUSSEL . . . . . "Bacchus et Ariane," Ballet, Second Suite, *Op.* 43

Please note: The first portion of the Sunday afternoon concerts (August 9 and 16) will be broadcast on the C.B.S. network 2:30 to 4. All are urged to be in their seats promptly, since late comers cannot be seated until the end of the first number.

His instructions to his musicians are a mixture of French, English and German — with French predominating.

Charles Munch

Fortunately, there was little chance for Charles Munch to escape music. His father was an organist and founder of the celebrated choir of St. Guillaume. Their home was even nicknamed "The Music Box".

Mr. Munch made his official conducting debut in Paris. Now Boston claims him as its own. What happens when the polished perfection of the Boston Symphony Orchestra and the brilliance of this Frenchman meet is excitingly beautiful music!

Have you heard Charles Munch conduct the Boston Symphony in

Brahms: Concerto No. 2, in B-Flat, Op. 83. With Artur Rubinstein, pianist. "New Orthophonic Sound."

French Overtures album: Beatrice and Benedict (Berlioz) Princess Jaune (Saint-Saens).
New "45 EP Recording".

Beethoven: Symphony No. 1, in C, Op. 21.

Haydn: Symphony No. 103, "Drum Roll".

Haydn: Symphony No. 104, "London".

"Charles Munch Conducts French Music" album.

Schumann: Symphony No. 1, "Spring".

. . . available in September . . . Berlioz: Romeo and Juliet (complete).

All on Long Play. And 45 or "45 EP".

RCA VICTOR
FIRST IN RECORDED MUSIC

slowly. For example, the Quartet in G minor was published in 1852; the great C major String Quintet and the Octet in 1854; the Mass in E-flat, 1865, and the Mass in A-flat, 1875. The collected edition of Schubert's works published by Breitkopf and Hartel between 1885 and 1897 ended 69 years after the composer's death.

Donald Francis Tovey had a high opinion of the first five symphonies and among them singled out the Fifth as "a pearl of great price." It did not bother him that these youthful works are docile as to form.

"No student of any academic institution has ever produced better models of form. At all events, no academic criticism has yet been framed that can pick holes in this little symphony in B-flat. The only possible cavil is that Schubert does not seem fond of long developments, and that he so relishes the prospect of having nothing to do but recapitulate as to make his first subject return in the subdominant, in order that the second subject may come automatically into the tonic without needing an altered transition-passage. In other words, Schubert's early forms are stiff. And as the upholders of musical orthodoxy were in the eighties (and are still) painfully puzzled by any forms that were not stiff, they were in no position to criticize Schubert's early education or its early and later results. . . .

"The whole [first] movement is full of Schubert's peculiar delicacy; and its form escapes stiffness like a delightful child overawed into perfect behaviour, not by fear or priggishness but by sheer delight in giving pleasure.

"The slow movement reaches a depth of beauty that goes a long way towards the style of the later Schubert; especially in the modulating episodes that follow the main theme. The main theme itself, however, is a Schubertized Mozart. . . . But the rondo of Mozart's Violin Sonata in F (Köchel's Catalogue, No. 377) is a young lady whose delicious simplicity may get more fun out of prigs than they are aware of: while Schubert's theme never thought of making fun of anybody or anything. It is seriously beautiful, and the first change of key is unmistakably romantic, like those in Schubert's grandest works.

"Any minuet for small orchestra in G minor, loud and vigorous, with a quiet trio in G major, must remind us of the minuet of Mozart's G minor Symphony. But Schubert's is much simpler. Its rhythms, though free enough, are square, just where Mozart's are conspicuously irregular; and where the only rustic feeling in Mozart's trio is that given by the tone of the oboes, Schubert's trio is a regular rustic dance with more than a suspicion of a drone-bass.

"The finale is in first-movement form, with a binary-form theme on Mozart's models."

Adagio For String Orchestra

Samuel Barber

Born in West Chester, Pennsylvania, March 9, 1910

This Adagio also appears as the slow movement of Barber's String Quartet in B minor. The Quartet was first performed in 1936 in Rome by the Pro Arte Quartet. This movement was first made known in its version for string orchestra on November 5, 1938, by Arturo Toscanini, conducting the N.B.C. Symphony in New York. The score bears the dedication "to my Aunt and Uncle, Louise and Sidney Homer."

The movement is marked "Molto adagio espressivo cantando," and is in B-flat minor. It is based upon a single melodic theme, undulant in character, first heard in the first violins and then the other instruments, eventually soaring until it reaches a climax of intensity, again in the first violins. There is a quiet reprise to a pianissimo ending.

Robert Horan, in an article on Barber in "Modern Music" (March-April, 1943), writes as follows about the "early" Barber:

"These two choruses [*A Stopwatch and an Ordnance Map* and *Anthony O' Daly*] together with the *Second Essay* and the *Adagio for Strings,* contain Barber's finest writing: they are the essence or what is most moving and individual in his style. And it is in pieces such as these that one discovers that Barber's music is not 'neo' anything. It is actually and absurdly romantic in an age when romanticism is the catchword of fools and prophets. It is written intensely for strings in a period when music is written intensely for brass. Its intention is wholly musical. Its convention is rare, in that it establishes a personality before an idea, but a meaning before an effect. It is economical, not of necessity but of choice. It is cerebral only in the perspective of its craft, its logic and its form. It cannot properly be called 'the answer' to anything, or the direction that music *must* take, for its distinction is entirely individual. It lacks casualness and often spontaneity, and sometimes fails in the incident of irony or humor. But it is composed. On the paper and in the ear, its design and its articulateness reveal a profound elegance of style, and a personal anti-mechanical melancholy."

SAMMY VINCENT MUSIC CENTER
BERKSHIRE'S LARGEST MUSIC CENTER
— Records — Radios — Television — Baldwin Pianos —
23 North Street, Pittsfield

A collection of clothes from
Calypso OF BERMUDA
is being shown daily from 10 to 5 at Under Mountain House, Lenox (fork left at the end of Cliffwood St.)

Boston RECORDS

"AIRS OF SPAIN" B-300
Played by Jorge Bolet, *Pianist*

"RECITAL FAVORITES" B-301
Played by Jorge Bolet, *Pianist*

Bach — "CHACONNE" B-202

Mozart — 2 Sonatas — K-301, K304 for Violin and Piano
Played by Arthur Grumiaux, *Violinist*

Mozart — Horn Quintet in Eb — K-407 B-201
James Stagliano — Horn Solo
Richard Burgin — Violin Solo
Joseph de Pasquale — Viola
Jean Cauhapé — Viola
Samuel H. Mayes — Violoncello

Rust — Viola Sonata
Joseph de Pasquale — Viola Solo
Samuel H. Mayes — Violoncello
James Stagliano — Horn
Harry Shapiro — Horn

"FRENCH HORN MASTERPIECES" B-200
Played by James Stagliano

Bizet — Goldovsky's Companion to "CARMEN" B-100

"DON QUIXOTE" (INTRODUCTION, THEME WITH VARIATIONS, AND FINALE): FANTASTIC VARIATIONS ON A THEME OF KNIGHTLY CHARACTER, *Op.* 35

RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

The score of "Don Quixote" was composed in Munich in 1897, and completed on December 29 of that year. It was first performed at a Gürzenich Concert in Cologne, from the manuscript, Franz Wüllner conducting, on March 8, 1898.

"DON QUIXOTE," more than any other subject which Richard Strauss fell upon in the triumphant progress of his tone poems, seemed to match his musical proclivities. The strain of the bizarre which runs through all his music, his richly apparelled melodic felicity, the transfiguring passion which sets the seal of enduring beauty upon each of his more important scores — these qualities were finely released and closely integrated by the tale of the lunatic knight, where also eccentricity becomes charm, where gross realism, at one moment ridiculous and pitiable, is suddenly touched with the dreams and visions of chivalry. The rounded picture which Cervantes drew, where such baser elements as farcical humor and incongruity contribute to the full portrait of a noble and lovable character, has found its just counterpart in Strauss' musical narrative.

Strauss is said to have written and allowed to be inserted in the printed programs of early performances identifications of each variation. An elaborate and detailed explanation by Arthur Hahn appeared in Schlesinger's "*Musikführer.*" The composer has given no authorization of these. Certain notes were allowed in a published piano arrangement. In the full score, only two verbal clues appear: over the theme of Don Quixote is inscribed "Don Quixote, the Knight of the sorrowful Countenance," and over the theme of the squire, which shortly follows, merely his name: "Sancho Panza." The variations are no more than numbered, save when there is an occasional adjective attached to the tempo indication. The introduction is marked *"Ritterlich und gallant,"* the second variation *"Kriegerisch."*

INTRODUCTION

Strauss' "Variations" have no real resemblance to the classical form of that name. Instead of one theme, there are three, corresponding with the principal characters in the story almost as leading motives: Don Quixote, Dulcinea, the lady of his dreams, and Sancho Panza. Each appears constantly in relation to the succession of musical episodes. Indeed, the themes are not varied in the traditional sense of ornamentation or modification by development. They rather proceed on their way basically

unchanged, encountering various adventures in a musical sense corresponding to the story, reflecting the circumstance of the moment as higher or baser aspirations collide with reality and are rebuffed.

The hero of Cervantes, according to the opening of the book, was an old-fashioned gentleman of a village in La Mancha, who lived sparsely upon his income.

His pot consisted daily of somewhat more beef than mutton; a gallimawfry each night, collopes and eggs on Saturdayes, lentils on Fridayes, and a lean pigeon on Sundayes did consume three parts of his rents. [He had little to do to pass his time besides reading books on knight-errantry, and meditating upon an outmoded chivalry. At last —] through his little sleep and much reading, he dried up his brains in such sort, as he lost wholly his judgment. [He then —] fell into one of the strangest conceits that madman ever stumbled on in this world, to wit, it seemed unto him very requisite and behooveful, as well for the augmentation of his honors, as also for the benefit of the commonwealth, that he himself should become a knight errant, and go throughout the world with his horse and armor to seek adventures, and practice in person all that he had read was used by knights of yoare, revenging of all kinds of injuries, and offering himself to occasions and dangers, which being once happily achieved, might gain him eternal renown.

Unearthing an ancestral suit of armour, which lacked a helmet, he devised the missing part from cardboard and requiring a horse he mounted the steed Rozinante, an animal which "had more quarters than pence in a sixpence through leanness."

Upon a certain morning, somewhat before the day (being one of the warmest in July) he armed himself *Cap a pie,* mounted on Rozinante, laced on his ill-contrived helmet, imbraced his target, took his launce, and by a postern-door of his base-court issued out to the field, marvelous jocund and content to see with what facility he had commenced his good desires.*

THEME

The theme already clearly indicated and developed is first stated in its rounded fullness by the 'cello solo. There follows immediately the theme of Sancho Panza. It emerges from the bass clarinet and tuba with an earthy peasant plainness and is taken up by the viola solo. For the remainder of the tone poem, the 'cello is to depict Don Quixote, and the viola his squire. Strauss is as apt in his delineation of Sancho Panza as of his master. "He had a great belly, a short stature, and thick legges," wrote Cervantes, "and therefore I judge he was called Cança ["thigh bones"] or Pança ["paunch"], for both these names are written indifferently of him in the history." He is stolid and loyal, eager for the material comforts and pleasures of life, but takes his medicine cheerfully enough when he gets from his master little but a dubious fare of hopes to an accompaniment of knocks from the world they encounter. Strauss' Sancho Panza, like the Spanish original, is a homespun, good-natured fellow, jogging along stoutly beside his crack-brained master, and never quite losing his faith in him.

* The quotations are from the first English translation made by James Shelton (Edition of 1620).

AEOLIAN-SKINNER ORGAN COMPANY, INC., BOSTON

Builders of the Instruments in

SYMPHONY HALL *and* TANGLEWOOD

☆ ☆ ☆

WILLIAM E. ZEUCH *Vice President* — G. DONALD HARRISON *President* — JOSEPH S. WHITEFORD *Vice President*

NEW ENGLAND CONSERVATORY OF MUSIC

HARRISON KELLER, *President*

Faculty of the Conservatory includes the following members of the Faculty of the Berkshire Music Center

RAYMOND ALLARD
RICHARD BURGIN
SARAH CALDWELL
GINO CIOFFI
JOSEPH DE PASQUALE
LORNA COOKE DE VARON
GEORGES FOUREL
FERNAND GILLET
BORIS GOLDOVSKY
ALFRED KRIPS
GEORGES LAURENT
SAMUEL MAYES
ROSARIO MAZZEO
GEORGES MOLEUX
WILLEM VALKENIER
ROGER VOISIN
FELIX WOLFES
ALFRED ZIGHERA
BERNARD ZIGHERA

FALL TERM BEGINS SEPTEMBER 14

For full information write the DEAN, 290 HUNTINGTON AVE., BOSTON, MASS.

The Berkshire Hills

OFFER many cultural attractions to make your visit a pleasant one during the Summer months.

You will find our region equally attractive in the Fall when the autumn foliage is at its best. Nature completes an incomparable transformation. Many of our inns and hotels offer substantial reductions in rates.

And for year-round good living, a place to live, work or play, hundreds of good people who were formerly seasonal visitors have chosen

THE BERKSHIRE HILLS

May we assist you in providing further details, our list of real estate agents, hotels, guest houses, and inns? Write:

THE BERKSHIRE HILLS CONFERENCE
COUNTY COURT HOUSE
PITTSFIELD 30, MASS.

VARIATION I

The first variation *("Gemächlich")* is unmistakably the adventure of the windmills. Don Quixote's theme ('cello solo), and that of Sancho Panza (now bass clarinet) are stated jointly as if the two companions were trotting along together. One hears the ponderous sails of the windmills, the wind which stirs them, the onslaught of the Knight, his downfall (descending harp glissando and drum beats). The Knight is left with only his tender thoughts of Dulcinea unshaken.

VARIATION II

This variation, which Strauss indicates as "warlike," recalls the adventure of the flock of sheep. The bleating of the sheep is accomplished on the muted brass. Don Quixote finds his new imaginary enemy less obdurate, but gets another cracked head for his pains.

"How?" quoth Don Quixote. "Dost not thou heare the horses neigh, the trumpets sound, and the noyse of the drummes?" "I hear nothing else," said Sancho, "but the great bleating of many sheepe."

And so it was indeed, for by this time, the two flocks did approach them very neere. . . . Don Quixote set spurres to Rozinante, and setting his lance in the rest, he flung downe from the hillock like a thunderbolt. Sancho cryed to him as loud as he could, saying "Returne, good Sir Don Quixote, for I vow unto God, that all those which you go to charge, are but sheepe and muttons. Returne, I say — alas that ever I was borne, what madnesse is this? Look, for there is neither gyant, nor knight, nor cats, nor armes, nor shields, parted, nor whole, nor pure azures, nor divellish. What is it that you do, wretch that I am?" For all this, Don Quixote did not returne — but entered into the middest of the flocke of sheep, and began to lance them with such courage and fury, as if hee did in good earnest encounter his mortall enemies.

The sheep-heards that came with the flock cried to him to leave off; but seeing their words took no effect, they unloosed their slings, and began to salute his pate with stones as great as one's fist.

(Book III, Chapter 4)

VARIATION III

This variation consists of a musical dialogue suggestive of the many discourses which took place between the Knight and his squire. Don Quixote seems to speak of the virtues and rewards of chivalry. Sancho Panza is dazzled by a glittering vision which his master holds out to him of an island of which

Boston Music Co.

NEW ENGLAND'S FINEST AND
MOST COMPLETE MUSIC HOUSE

SHEET MUSIC • RECORDS • ALBUMS

- Literature and Study Books
- Excellent stock of small scores
- Instruments
- Musical Gifts

We Mail Everywhere

116 BOYLSTON STREET • BOSTON 16

he shall be Governor. But the Knight's speculations upon the ideal, his rapturous musings upon the Lady Dulcinea, the little serving man cannot follow. He is about to interrupt with his more prosaic thoughts when the master rebukes and silences him.

VARIATION IV

The two adventurers meet a company of pilgrims singing their hymns as they go. Don Quixote decides at once that they are desperadoes who are abducting a great lady. He rushes to the rescue. But the servants of God stoutly hold their ground, and the Knight falls again as his victors go on their way placidly resuming their singing. Sancho Panza hastens to the side of his prostrate master, thinking that he has been surely killed this time, but there are signs of life.

VARIATION V

This variation has been called the "Vision of Dulcinea." Don Quixote refuses to sleep at night while danger is at hand, and sits besides his slumbering servant. His thoughts turn again to Dulcinea, as her theme is tenderly woven with his own. The variation becomes a rapturous nocturne.

VARIATION VI

Blunt reality follows hard upon the visionary variation. The two pass on the road a blowsy country wench whom Sancho points out jokingly

The
Mannes College of Music
formerly known as The Mannes Music School
now offers a five-year course leading to the
BACHELOR OF SCIENCE DEGREE
•
REGISTRATION:
September 23-29, 1953
CLASSES BEGIN: October 1, 1953
•
For Catalog, Write: REGISTRAR
THE MANNES COLLEGE OF MUSIC
157 East 74th Street • New York 21, New York
REgent 7-4476

"Closest Inn to Tanglewood" AVALOCH
Dining at Avaloch is not only a delight because of the deliciousness of the food and the agreeable surroundings, but also because the wonderful location two hundred yards west of the Tanglewood gate enables you to enjoy a leisurely pre-concert dinner without the necessity of "leaving early to beat the traffic."
When the weather is fair there is service in the gardens and on the terrace, with their far reaching view of lakes and mountains.
A Sumptuous Pre-Concert Buffet is Served Saturday Evenings from 5:30 P.M. at $3.25 per Person.
On Wednesday Evening There is an Outdoor Steak Roast at $4.75 per Person.
On other evenings table d'hote dinners are served from $2.75 to $4.75.
EXCELLENT LODGINGS ARE ALSO OFFERED.
AVALOCH • A Country Inn • Tel. Lenox 41

☆
again welcomes old friends and new visitors to the Berkshires —

Pittsfield Headquarters for tickets to the Berkshire Festival, Stockbridge Playhouse, Jacob's Pillow and other surrounding attractions.
☆

as Dulcinea. It is not she, but it might as well be. The music breaks in upon illusion, with coarse and boisterous dance measures. Don Quixote decides that some insidious magic power has worked this transformation, and he swears vengeance.

VARIATION VII

The Ride Through the Air. Don Quixote and Sancho Panza are seated blindfolded upon a wooden horse, and are led by their imagination to believe that they are galloping through the air. Rushing chromatic passages, supported by a wind machine off stage, create a sense of motion. The pedal in D on drums and basses has been pointed out as signifying that the pair have never left the ground.

VARIATION VIII

The Voyage in the Magic Boat. Don Quixote finds an empty boat on the shore of a stream, and believes that it has been miraculously placed at his disposal so that he may accomplish a rescue. The two push off from the shore as the Knight's theme is transformed into a barcarolle. But the boat capsizes and they barely manage to swim to land. Their disputation ends this time in a joint prayer of thanksgiving for their deliverance from drowning.

VARIATION IX

This variation is marked "quickly and stormily." Don Quixote proceeds upon Rozinante still undaunted. Two mendicant friars appear upon the road ahead, plodding along peaceably upon their mules. The Knight sees in them a pair of malignant magicians, the very ones who have been playing so many tricks upon him. He interrupts their chant (two bassoons unaccompanied) by a sudden charge which effectually puts them to flight.

VARIATION X

A friend of Don Quixote's youth contrives a scheme to cure him of his mad delusions and suicidal exploits, which have by this time become a public nuisance. He masquerades in knightly armour and challenges the Don to combat, on the understanding that the vanquished must implicitly obey the victor's will. They engage furiously in battle.

Don Quixote realizes in anguish that now even his fair intentions and brave determination are of no avail. He resolves to adopt the simple life of the shepherd (as the pastoral theme from the sheep variation is heard). The illusions, the haunting shadows are at last swept away, and his mind clears.

FINALE

The Death of Don Quixote. The Knight has regained his sanity (his theme loses its eccentric guise) but his spirit is broken and his strength is ebbing away. His friends and the members of his household, gathered around him, are incredulous at first as he addresses them in words of sound sense.

He had no sooner ended his discourse and signed and sealed his will and testament, but a swouning and faintness surprising him, he stretched himselfe the full length of his bed. All the company were much distracted and mooved thereat, and ranne presently to help him; and during the space of three dayes, that he lived after he had made his will, he did swoun and fall into trances almost every houre. All the house was in a confusion and uprore; all which notwithstanding the neece ceased not to feede

SPRAGUE ELECTRIC COMPANY

NORTH ADAMS, MASSACHUSETTS

Manufacturers of Electrical Components

The whiskey that didn't watch the clock...*seven long years*

OLD CHARTER *Kentucky's Finest Bourbon*

STRAIGHT BOURBON WHISKEY • 7 YEARS OLD • 86 PROOF • OLD CHARTER DISTILLERY CO., LOUISVILLE, KY.

very devoutly: the maid servant to drinke profoundly, and Sancho to live merrily. For, when a man is in hope to inherit anything, that hope doth deface or at least moderate in the minde of the inheritor the remembrance or feeling of the sorrow and griefe which of reason he should have a feeling of the testator's death. To conclude, the last day of Don Quixote came, after he had received all the sacraments; and had by many and godly reasons made demonstration to abhorre all the books of errant chivalry.

The notary was present at his death and reporteth how he had never read or found in any book of chivalry that any errant knight died in his bed so mildly, so quietly, and so Christianly as did Don Quixote. Amidst the wailefull plaints and blubbering teares of the by-standers, he yeelded up the ghost, that is to say, hee died.

Strauss rises to the pathos of the last moment in the life of the ridiculous madman whose efforts have been futile and wasted, yet somehow in reminiscence enduringly noble and touching. The voice of the 'cello ends with an expiring sigh before the final cadence.

GREGOR PIATIGORSKY was born in Ekaterinoslav, Russia, in 1903. Migrating to Berlin after the first war, he became first violoncellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwängler. Soon he found his field as a virtuoso. He first visited the United States in 1929, and on April 17, 1931, he first played with the Boston Symphony Orchestra.

Mr. Piatigorsky has performed with this orchestra many times and has played on four occasions in Strauss' "Don Quixote." He performed Milhaud's First Concerto at the Boston concerts on March 11, 1949, and repeated it in a Berkshire Festival concert on August 6 following.

JOSEPH DE PASQUALE, first viola of the Boston Symphony Orchestra since 1947, is a native of Germantown, Pennsylvania, and a graduate of the Curtis Institute of Music, where he studied with William Primrose, Max Aronoff, and Louis Bailly. He has played the solo part in Strauss' *Don Quixote* with this orchestra on previous occasions.

Are you a composer, conductor, performer, amateur, patron of music?

Please help your colleagues in Israel. The Koussevitzky Music Collection at the Hebrew University Library, Jerusalem is in need of Orchestral, Chamber Music and Operatic works, full and study scores and instrumental parts, from Pre-Bach to contemporary periods.

New or used in *good condition.*

Send your music *prepaid* to:

Music Library Committee
American Friends of the Hebrew University
9 East 89th Street, New York 28

Note: Because of high shipping costs to Israel, we know you will understand that we cannot accept any other kind of music for the present.

Refreshments are served at the Tanglewood Cafeteria before concerts and at intermission.

Seventy-Third Season • 1953–1954

BOSTON SYMPHONY
ORCHESTRA

CHARLES MUNCH, *Music Director*

Concerts in

BOSTON (Symphony Hall) (Oct. 9–May 1)
24 Friday Afternoons
24 Saturday Evenings
9 Tuesday Evenings
6 Sunday Afternoons

CAMBRIDGE (Sanders Theatre)
6 Tuesday Evenings

PROVIDENCE (Veterans Auditorium)
5 Tuesday Evenings

NEW YORK (Carnegie Hall)
5 Wednesday Evenings
5 Saturday Afternoons

BROOKLYN (Academy of Music)
5 Friday Evenings

WASHINGTON (4), NEW HAVEN (2), HARTFORD, NEW LONDON, NORTHAMPTON, SPRINGFIELD, NEWARK, PHILADELPHIA, NEW BRUNSWICK, BUFFALO, ANN ARBOR, DETROIT, ROCHESTER, ITHACA, TROY

BOSTON POPS
ARTHUR FIEDLER, *Conductor*
(Symphony Hall May 4 — July 2)

Tanglewood, 1954

The BERKSHIRE FESTIVAL
CHARLES MUNCH, *Conductor*

The BERKSHIRE MUSIC CENTER
CHARLES MUNCH, *Director*

To receive later announcements leave your name and address at the ticket office, or write to George E. Judd, Manager, Symphony Hall, Boston.

Thursday, August 13, Events from 6 to 11 p.m.

(RAIN OR SHINE)

"Tanglewood on Parade"

For the Benefit of the Berkshire Music Center

THE BOSTON SYMPHONY ORCHESTRA

will give a concert in the Shed, to be conducted by

CHARLES MUNCH *and* LEONARD BERNSTEIN

Soloists will include

ISAAC STERN

in Beethoven's Violin Concerto

WILLIAM WARFIELD

Baritone, popular star of "Show Boat" and "Porgy and Bess"

and

LEONTYNE PRICE

Soprano, now starring as "Bess" on Broadway

with chorus and orchestra in Act II, Scenes 1 and 2, from Gershwin's

"PORGY AND BESS"

(This concert performance through the courtesy and special permission of Blevins Davis and Robert Breen, producers of the "Porgy and Bess" production currently playing at Ziegfeld Theatre, New York City, and the Gershwin Publication Co., The Americas Building, New York City.)

LAWN PARTY . . . PICNIC SUPPER . . . DOOR PRIZES

WALTZING ON THE LAWN

Watch for further announcements

TICKETS . . . Box Seats — $5 . . . Front Sections (*All seats reserved*) — $4 and $3

Unreserved Section — $2.50

All who purchase tickets will be invited to attend the activities of the school at 6 o'clock

SYMPHONY ORCHESTRA · OPERA SCENES · THE CHORUS · CHAMBER MUSIC

Holders of Boxes and Reserved Seats are invited to a special performance of Opera in the Formal Garden at 4 o'clock

Concerto No. 1 For Violoncello and Orchestra

Darius Milhaud

Born in Aix-en-Provence, September 4, 1892

This concerto was composed in 1934, published in 1936, and first performed in Paris, June 28, 1935. The soloist was Maurice Maréchal, to whom the work is dedicated.

This concerto, the first of two its composer has written, bears over its first movement the word *nonchalant*. The 'cello in a full-voiced introductory passage, unaccompanied, states the principal theme, reinforced by broad chords. The orchestra takes up the theme in its turn, but lightly, with a pizzicato accompaniment. The soloist enters while the discourse continues pianissimo, except for a cadenza, and so ends.

The slow movement (Grave) is also predominantly pianissimo. The 'cello carries a somber melody to a shimmering accompaniment in which muted brass and soft drum rolls figure. There is a middle section in which the wood winds add their voices, and a return to the main subject matter now enriched by the wood-wind color.

The "joyous" finale (12/8) is swift and lively by contrast, yet the movement maintains an overall dynamic restraint. A pizzicato accompaniment with delicate punctuation from the percussion instruments is as characteristic of this movement as of the first. After various excursions, the concerto modulates neatly into a final C major chord.

Bacchus et Ariane, Ballet, Second Suite, *Op.* 43

Albert Roussel

Born in Turcoing (Nord), France, on April 5, 1869; died in Royan (near Bordeaux), France, August 23, 1937

"I seem to see before me a portrait by Velasquez," wrote the French critic Arthur Hoerée in an apt description of Albert Roussel. "A long, straight forehead, small, keen eyes, thin nose, drooping mustache, and short pointed beard; courteous manners moreover, and above all a profound artistocracy."

The description brings to mind the Parisian composer in his last years as he was known and beloved. It also brings to mind his later music, which was neat, elegant, incisive, of luminous clarity in orchestration, and in his later years always abstract. The Ballet *Bacchus et Ariane,* composed in 1930, is an agreeably half-way product of Roussel, preserving his earlier, frankly colorful, descriptive, and full-blooded style, and yet showing the transparent and pointed individual ways he had by then developed.

The legend of Ariadne on the Island of Naxos, once used by Richard Strauss, has furnished Roussel with a ballet in the Greek classical tradition. According to the plot of Abel Hermant, Theseus does not abandon Ariadne on Naxos, where he has taken her after she has rescued him from the Minotaur, but is chased from the Island by Bacchus. The God

CARROLL, VERGE & WHIPPLE, INC.

General Contractors — Consulting Engineers

PITTSFIELD, MASSACHUSETTS

E. J. CRAMER

General Contractor

PITTSFIELD, MASSACHUSETTS

Delightful Places to Stay, Lunch, or Dine

The Birchwood Inn

A charming New England House with a large veranda in the center of landscaped gardens, 1½ miles from Tanglewood. Surroundings will please the most fastidious. Excellent food on the American or European plan.

CHARLOTTE WAGNER

Corner of Main and Hubbard Streets on routes 20 and 7
Telephone: 363

Chef Karl's

LUNCH · DINNER

Cuisine Par Excellence

GUEST ROOMS

Center of Lenox, Route 7-20 Telephone 8570

A SYMPHONY IN F

A resort with an F major for fun, fine food, and fabulous location. Tennis, golf, riding, swimming and dancing. Open until November. Transient meals served. Sunday buffet supper from 5:30 to 6:30.
Recommended by Duncan Hines
Lunch $1.75 Dinner $2.25
EASTOVER - lenox, massachusetts

You will enjoy a visit to the

Old Coach Grille

at the CURTIS HOTEL *in Lenox Village*

BREAKFAST · LUNCH · DINNER

Your favorite cocktail served in the garden or Cocktail Lounge

On Route 7 and 20 Tel. Lenox 16

has first laid a spell of sleep upon Ariadne, whereby she partakes of his revels as in a dream, but does not know until she wakes that Theseus has gone.

The following directions are printed in the score: Introduction *(Andante)*. Awakening of Ariadne — She looks around her surprised — She rises, runs about looking for Theseus and his companions — She realizes that she has been abandoned — She climbs with difficulty to the top of the rock — She is about to throw herself into the stream — She falls in the arms of Bacchus, who has appeared from behind a boulder — Bacchus resumes with the

VISIT

. . . the Store at Music Inn — for fine foods — for things pertaining to food — for interesting miscellanea.

. . . the Inn Dining Room — for our famous Buffet Luncheons — 12 to 1:30 — $2.50.

. . . before and after dinner — the French songs and piano of Keith Lawrence — Dinner from 5:45 p.m. $3.25. 'Phone for Dinner Reservations, please.

MUSIC INN, Lenox, Mass. **Lenox 695**

Pine Acre

Lenox, Massachusetts

LUNCHEON *and* DINNER

GUESTS · Telephone LENOX 8131

WENDOVER DAIRY BAR

Church Street - - - Lenox

BREAKFAST · LUNCHES · SUPPERS

FOUNTAIN SERVICE

AIR CONDITIONED

Telephone 9277 Party Accommodations

THE YELLOW ASTER

PITTSFIELD-LENOX ROAD, PITTSFIELD, MASS.

Closed Monday · Cocktail Lounge 5:00 to Midnite · Weekday Dinners 5:00 to 10:00

Sunday Dinner — 12:30 to 7:45

MRS. A. CASSANI, Owner · *No Luncheons Served*

BERKSHIRE RESTAURANT, INC.

Sea Food Our Specialty — Choice Liquors

141 - 143 WEST STREET, PITTSFIELD, MASS. - - - - - - - - Tel. 2-0512

SEATING CAPACITY — 600 GUESTS

awakened Ariadne the dance of her dreaming — Bacchus dances alone *(Allegro — Andante — Andantino)* — The Dionysiac spell — A group marches past *(Allegro decisco)* — A faun and a Bacchante present to Ariadne the golden cup, into which a cluster of grapes has been pressed — Dance of Ariadne *(Andante)* — Dance of Ariadne and Bacchus *(Moderato e Pesante)* — Bacchanale *(Allegro brillante)*.

According to the legend, Bacchus immortalizes her with a kiss, ravishes stars from the heavens and sets them as a crown upon her brow.

Delightful Places To Stay, Lunch or Dine Farther Afield

Danieles Restaurant

When in Millbrook, N. Y., stop in the Millbrook Diner or Danieles Restaurant. *Air-Conditioned.*

JAMES DANIELE, *Prop.*

F-2 Milk Bar, Restaurant and Mexican Novelty Barn

BREAKFAST — LUNCH — DINNER
OR A REFRESHING SNACK

We invite you to browse in our enlarged shop.

Route 7 · Sheffield, Mass.

OLD·DROVER'S·INN
DOVER·PLAINS·N.Y.
Luncheon . . . Cocktails . . . Dinner
Overnight Accommodations
Tel. Dover Plains 2781 on Rte. 22

PINE PLAINS RESTAURANT

6 Miles from Taconic Parkway, Right of Traffic Light, Opposite the Clock Monument.

Sandwich or Dinner

PINE PLAINS, DUTCHESS CO., NEW YORK

SHEFFIELD INN

SHEFFIELD, MASSACHUSETTS ON ROUTE No. 7

An Inn for Discriminating People

STUART M. BEARD, 2ND, *Owner and Mgr.*

SUN-INSIDE

Prop. F. LANCÔME

Monterey Rte. 23 Tel. Gr. Barrington 1148M3

FRENCH CUISINE

LUNCHEON AAA APPROVED INN DINNER

WILLIAMS HOUSE

in Williamsburg, Mass.

Where you will enjoy your favorite dishes.

Emphasis on Quality

BREAKFAST : LUNCH : DINNER
ROOMS
COCKTAIL BAR

On Route 9 — 8 Miles West of Northampton

Telephone Williamsburg 511

Pre-Concert Suppers

For the accommodation of Festival visitors, suppers will be served by the parishioners of the Church on the Hill before the Saturday night concerts (August 1, 8 and 15).

The Chapel is on Main St., Lenox, near Cliffwood St. (4:30 P.M. to 7:30 P.M.).

A WORD ON *Traffic Conditions*

The large number of cars coming to the Berkshire Festival Concerts taxes the highway approaches to Tanglewood and makes for traffic congestion. The Massachusetts State Police, the Department of Public Works, police officials of Lenox, Stockbridge, Lee and Pittsfield and the administration of the concerts are cooperating fully to improve the traffic situation. A new four-lane bypass has been completed to help relieve the town of Lenox of through traffic. Nevertheless there is bound to be some traffic delay, and Festival visitors are urged to be reconciled to it in advance. You can help in several ways.

1. **FOLLOW THE TANGLEWOOD SIGNS,** which have been placed by the State Police and the Department of Public Works to show the least congested approaches.
2. **COME EARLY.** The grounds will open at noon on Sunday and at six o'clock for evening concerts. The buffet at Tanglewood will serve sandwiches, soups, beverages and other light meals before concerts. Many visitors bring picnic meals to eat on the grounds.
3. **STAY LATE.** The sudden outpouring of cars onto the highways at the close of the concerts is the principal cause of traffic delay. You are invited to stay at Tanglewood as long as convenient. The formal gardens will be open and lighted for at least an hour after every concert.
4. **HAVE PATIENCE.**

SERVICES

C. T. BRIGHAM CO.
Since 1902

The Original Paper Jobber of Western Mass.

Paper Supplies and General Merchandise

PITTSFIELD Phone 2-5540

CARR HARDWARE CO.
Plumbing Supplies, Paints, Electrical and Household Supplies, Lighting Fixtures

413-415 North Street, Pittsfield *Phone* 2-1581

J. H. Johnson's Sons, Inc.
Plumbing Contractors

Lenox, Massachusetts *Phone* 12W

WALTER LAHART
Plumbing and Heating Contractor

SHOP — Housatonic Street, Lenox Phone 397W
HOME — St. Ann's Lane, Lenox Phone 397R

WILLIAM T. LAHART
Electrical Contractor

•

SHOP
Housatonic Street . . . . . Lenox

•

HOME
School Street, Lenox . . . . . *Phone* 146

S. S. Pierce Distributor
all wines and liquors

Send for our pamphlet

Lenox Package Store
CHURCH STREET - LENOX, MASS.
Telephone Lenox 57

Lenox National Bank
GENERAL BANKING SERVICE

TRAVELLERS CHEQUES • SAFE DEPOSIT BOXES

Artist Supplies
Largest selection of
Wallpaper — Ox-line paints
MILLER SUPPLY CO., INC.
Phone 20127 • 113 South
Pittsfield, Mass.

DEVOE & RAYNOLDS PAINTS
Painting Supplies
Wallpaper & Window Glass
IRVING H. PECK, *Painting*
Stockbridge Phone 67

For Cool Refreshment . . .
For Rich Flavor . . .

It's Hoods
ICE CREAM

◈

SMOOTH and DELICIOUS

For Sale — Lenox — near Tanglewood

Spacious 1880 house in secluded area. INDOOR THEATRE in COACH HOUSE (30 x 60). Ample living accommodations for large numbers. Tennis court. Privately owned bathing beach. 8 fireplaces and 10 baths on property.

By appointment Phone Lenox 79 or Box 458 Lenox

LENOX — FOR SALE

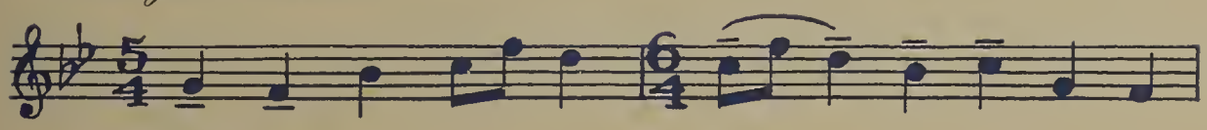
High on a hilltop overlooking Tanglewood three minutes away, spacious 20 room inn, with additional remodeled carriage house — 17 rooms completely furnished, also theatre stage. Approximately 30 acres of mountain trails. $45,000. Write Box 999 Lenox or telephone 573.

For Sale

Laurel Lake, more than an acre of land, best location on Lake. $4000. *Communicate:* 12 W 88 Central Park West, New York City.

IMPORTANT NOTES IN MUSIC

Allegro Giusto



Moussorgsky—"Pictures at an Exhibition"—Promenade Theme

This work is a tribute to the composer's artist friend, Victor Hartmann. Ten of his water colors and drawings are depicted in unusual tonal sketches. The "Promenade," heard five times through the work, reflects Moussorgsky's mood as he strolls through the exhibition gallery.

IMPORTANT NOTE TO SMOKERS

For the music lover, nothing beats a fine work well rendered. For the smoker, nothing beats better taste in a cigarette. And Luckies taste better—cleaner, fresher, smoother! Yes, because they're made of fine tobacco and because they're *made better,* Luckies always give you the enjoyment that better taste—and *only* better taste—can provide.

© A.T.Co.

LUCKIES TASTE BETTER

Cleaner, Fresher, Smoother!

PRODUCT OF *The American Tobacco Company* AMERICA'S LEADING MANUFACTURER OF CIGARETTES

THE ELUSIVE GOAL . . .

To seek perfection is to accept the highest challenge, for true perfection is a mountain without a top—a goal just out of reach, yet never out of sight. A perpetual striving for perfection in musical performance is the essence of the greatness of the Boston Symphony Orchestra. The artistic integrity, the uncompromising musical standards so firmly established through the years by the Boston Symphony Orchestra and its great conductors, are today reaching new heights.

In an allied field of music—the art of piano making—The Baldwin Piano Company has sought the same challenging goal of perfection. In a great piano as in a great orchestra there can be no compromise with ideals. As perfection is approached, the steps become shorter, yet proportionately more difficult—with time and effort no factor of consequence for just ahead lies the promise of reward.

That the Baldwin piano is so closely associated with the Boston Symphony Orchestra in the creation of truly great music is rewarding recognition of Baldwin's artistic achievements and a constant inspiration to continue the unflagging march toward the elusive goal of perfection.

THE BALDWIN PIANO COMPANY

BUILDERS OF: BALDWIN GRAND PIANOS • ACROSONIC SPINET PIANOS
HAMILTON VERTICAL PIANOS • BALDWIN AND ORGA-SONIC ELECTRONIC ORGANS

BERKSHIRE

Boston Symphony Orchestra

FESTIVAL

TANGLEWOOD

1853 1953

STEINWAY . . .

ONE NAME
ONE TRADEMARK
ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

In Massachusetts and New Hampshire new Steinway Pianos are sold ONLY by M. STEINERT & SONS

M. STEINERT & SONS 162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

Berkshire Festival, Season 1953

TANGLEWOOD, LENOX, MASSACHUSETTS

Music Shed

SERIES C

Concert Bulletin, with historical and descriptive notes by
JOHN N. BURK

COPYRIGHT, 1953, BY BOSTON SYMPHONY ORCHESTRA, INC.

Trustees of the Boston Symphony Orchestra, Inc.

HENRY B. CABOT, *President* JACOB J. KAPLAN, *Vice-President* RICHARD C. PAINE, *Treasurer*
PHILIP R. ALLEN THEODORE P. FERRIS N. PENROSE HALLOWELL M. A. DE WOLFE HOWE LEWIS PERRY
JOHN NICHOLAS BROWN ALVAN T. FULLER FRANCIS W. HATCH MICHAEL T. KELLEHER EDWARD A. TAFT
RAYMOND S. WILKINS OLIVER WOLCOTT

Tanglewood Advisory Committee

ALAN J. BLAU HENRY W. DWIGHT F. ANTHONY HANLON GEORGE E. MOLE
LENGES BULL GEORGE W. EDMAN LAWRENCE K. MILLER WHITNEY S. STODDARD
ROBERT K. WHEELER

GEORGE E. JUDD, *Manager*
Assistant Managers: T. D. PERRY, JR., N. S. SHIRK

WORLD PREMIERE

PHILCO "Phonorama" HIGH FIDELITY *

The World's First Radio-Phonograph to Achieve FULL DIMENSION in the Reproduction of High Fidelity Sound!

Recital Demonstrations, Morning, Afternoon, and Evening July 31 through August 16 . . . except during the hours of the Berkshire Festival Concerts.

Philco Corporation is proud to present the World Premiere of this magnificent new kind of High Fidelity instrument during the renowned Berkshire Festival. All friends and patrons of the Festival are welcome to attend these presentations of Philco 'Phonorama', which we are confident will afford a new experience in enjoyment of recorded music. We look forward to seeing you. *TM

PHILCO 25th Anniversary in Radio

Music Room of the Curtis Hotel—Lenox, Massachusetts

Thirteenth Program

FRIDAY EVENING, AUGUST 14, *at* 8:30

BRAHMS . . . . . A German Requiem, for Solo Voices, Chorus and Orchestra, *Op.* 45

I. Chorus

II. Chorus

III. Baritone Solo and Chorus

INTERMISSION

IV. Chorus

V. Soprano Solo and Chorus

VI. Baritone Solo and Chorus

VII. Chorus

SOLOISTS . . . LOIS MARSHALL, *Soprano* WILLIAM WARFIELD, *Baritone*

BERKSHIRE FESTIVAL CHORUS, HUGH ROSS, *Conductor*

Please note: The first portion of the Sunday afternoon concert (August 16) will be broadcast on the C.B.S. network 2:30 to 4. All are urged to be in their seats promptly, since late comers cannot be seated until the end of the first number.

BALDWIN PIANO RCA VICTOR RECORDS

Symphoniana

Broadcasts

The first part of the Sunday Afternoon concert of the Festival will be broadcast on the coast-to-coast network of the Columbia Broadcasting System (Radio), under the direction of James Fassett (Local station, WTRY, Troy, 2:30 — 4 P.M. E.D.T.).

South Mountain Concerts

The 35th anniversary of the chamber music festivals which Mrs. Elizabeth Sprague Coolidge founded in 1918 will be celebrated this year at South Mountain. There will be a series of recitals on August 23 — Carroll Glenn, violin; August 30 — Leonid Hambro, piano; October 21 — Wilhelm Masselos, piano. Chamber concerts will be given September 23, 24, and 25 by the Kroll Quartet, the Bel Arte Trio, the Hufstader Singers, the Berkshire Quartet with the Kroll Quartet, and a Chamber Orchestra conducted by Milton Katims. Tickets may be had upon written application to the South Mountain Association, Pittsfield (as long as the supply lasts).

Our Neighbors in the Arts

The glassed reception room next to the main gate will have picture exhibitions through the Festival weeks; sculpture by John Rood is also shown on the Tanglewood grounds, both arranged by the Berkshire Museum of Pittsfield.

There will be special exhibitions of interest through the summer season at this Museum, including memorabilia of the Boston Symphony Orchestra's recent Transcontinental Tour. The Museum's Little Cinema will show pictures on Wednesdays through Saturdays at 7 and at 9 P.M. The classes in painting and sculpture will again be held. Attention is called to the new Berkshire County Historical Room in which there are shown Nathaniel Hawthorne's desk, the original pump from the little Red House, and the original "One Hoss Shay."

Also recommended to visitors: The Stockbridge Playhouse (see advertisement, page 10), Jacob's Pillow Dance Festival (Lee), the Berkshire Garden Center (Stockbridge, 10-5 daily), the Pleasant Valley Wild Flower and Bird Sanctuary (Lenox, open daily), Bengtz School of Art, Lenox. The Festival Theatre (Theatre in the Round), Lenox, Crane Museum (see page 12).

PUBLIC REHEARSAL

The Saturday morning rehearsal of the Boston Symphony Orchestra for the final week of the Festival will be open to the public at a nominal charge, the receipts to benefit the Pension Fund of the Boston Symphony musicians.

ADMISSION $1 EACH
August 15 at 10 A.M.

Program Notes

Thirteenth Program

A German Requiem, for Soli, Chorus, and Orchestra Op. 45

Johannes Brahms

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

Ein Deutsches Requiem was first performed as a complete work at the Cathedral in Bremen, April 10, 1868. The text was chosen by the composer from various parts of the Lutheran Bible.

Brahms was thirty-three when he completed his German Requiem — an earnest young composer, who, though loudly championed in certain quarters, had as yet acquired neither a beard nor general fame. But it did not take Germany, land of Singing Societies, long to find out that he had produced a splendid score, which made a profound impression and soon went the rounds of German-speaking towns.

Here was another case of complete achievement of a medium, matched with that reflective, inward mood which showed Brahms' stiller pools to be his deepest. Some have tried to prove, by the date of its composition, that Brahms was moved by the death of his mother, others that Robert Schumann's death, which certainly profoundly affected him, was the motive cause. In any case, it is a personal music, transcending ritual and sect, albeit so thoroughgoing a North German as Brahms could scarcely have composed religious music entirely free of Protestant implications. The century shows no great choral work so innocent of the sensational. The prevailing mood is gently elegiac, with a quiet but entirely convincing affirmation of faith.

I.

Chorus: Blessed are they that mourn, for they shall have comfort. They that sow in tears shall reap in joy. Who goeth forth and weepeth, and beareth precious seed, shall doubtless return with rejoicing, and bring his sheaves with him. Blessed are they that mourn for they shall have comfort.

II.

Chorus: Behold, all flesh is as the grass, and all the goodliness of man is as the flower of grass: For lo, the grass with'reth, and the flower thereof decayeth. Now, therefore, be patient, O my brethren,

BLUE BIRD SPORT SHOP
Main Street . . . . Stockbridge, Mass.
Distinctive Woolen Sportswear

WINTER SHOP
52 GREEN STREET, NORTHAMPTON, MASS.
(Opposite Smith College Campus)

unto the coming of Christ. See how the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early and the latter rain. So be ye patient.

Behold, all flesh is as the grass, and all the goodliness of man is as the flower of grass; For lo, the grass with'reth, and the flower thereof decayeth. Albeit the Lord's word endureth forevermore.

The redeemed of the Lord shall return again, and come rejoicing unto Zion; joy everlasting shall be upon their heads; joy and gladness — these shall be their portion, and tears and sighing shall flee from them.

III.

BARITONE SOLO AND CHORUS: Lord, make me to know the measure of my days on earth, to consider my frailty, that I must perish. Surely, all my days here are as an handbreadth to Thee, and my lifetime is as naught to Thee.

SOLO: Verily, mankind walketh in a vain show, and their best state is vanity. Man passeth away like a shadow, he is disquieted in vain, he heapeth up riches, and cannot tell who shall gather them.

CHORUS: Verily, mankind walketh in a vain show, and their best state is vanity.

SOLO: Now, Lord, O, what do I wait for?

CHORUS: Now, Lord, what do I wait for? My hope is in Thee. But the righteous souls are in the hand of God, nor pain nor grief shall nigh them come.

IV.

CHORUS: How lovely is Thy dwelling-place, O Lord of Hosts! For my soul, it longeth, yea, fainteth for the courts of the Lord; my soul and body crieth out, for the living God. Blest are they that dwell within Thy house; they praise Thy name evermore. How lovely is Thy dwelling-place.

V.

SOPRANO SOLO: Ye now are sorrowful, howbeit, ye shall again behold me, and your heart shall be joyful, and your joy no man taketh from you.

CHORUS: Yea, I will comfort you, as one whom his own mother comforteth.

SOLO: Look upon me; ye know that for a little time labor and sorrow were mine, but at the last I have found comfort.

CHORUS: Yea, I will comfort you.

VI.

CHORUS: Here on earth have we no continuing place, howbeit, we seek one to come.

BARITONE SOLO AND CHORUS: Lo, I unfold unto you a mystery. We shall not all sleep when He cometh, but we shall all be changed in a moment, in the twinkling of an eye, at the sound of the trumpet.

For the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

SOLO: Then what of old was written, the same shall be brought to pass.

CHORUS: For death shall be swallowed in victory, yea in victory! Grave, where is thy triumph? Death, O where is thy sting?

Worthy art Thou to be praised, Lord of honor and might, for Thou hast earth and heaven created, and for Thy good pleasure all things have their being and were created.

VII.

CHORUS: Blessed are the dead which die in the Lord from henceforth, saith the Spirit, that they rest from their labors, and that their works follow after them.

LOIS MARSHALL was born in Toronto where she studied at the Royal Conservatory of Music. She has had an active career in Canada, singing with the Toronto Symphony Orchestra on many occasions. She has sung with our orchestra, and notably in Beethoven's Missa Solemnis with Arturo Toscanini on May 28 last.

WILLIAM WARFIELD, born in West Helena, Arkansas, grew up in Rochester and studied at the Eastman School of Music. He has appeared in a succession of theatrical productions in both speaking and singing parts, notably Marc Blitzstein's "Regina," and Gershwin's "Porgy and Bess" in its recent European production. While appearing in Berlin and Vienna he also gave Lieder recitals in each city. He has given recitals in Town Hall in New York, made a concert tour of Australia, and of this country last spring.

MANHATTAN SCHOOL OF MUSIC

JANET D. SCHENCK, *Director*

BACHELOR and MASTER of MUSIC DEGREES

Distinguished faculty includes:

DIRIAN ALEXANIAN
FRANCO AUTORI
RAPHAEL BRONSTEIN
JOHN BROWNLEE
VITTORIO GIANNINI
ROBERT GOLDSAND
HUGH ROSS
BERNARD GREENHOUSE
HOWARD MURPHY
JONEL PERLEA

Catalog on request

238 East 105th Street • • • New York 29, New York

WILLIAMSTOWN, MASS.

Dine at
Williams Inn

On the Campus
of Williams College

A short and beautiful drive
to the top of the Berkshires

★

Lobster served 8 Delicious Ways
Steak — Brook Trout — Guinea Hen
Cocktails of course
FOOD SERVED ALL DAY

Recommended by Gourmet and Duncan Hines

The first of 14 *Treadway Inns* located in
New England, New York and Florida

YALE BARN

Presents

FINE FOOD AND GROG

Open Every Day

ROUTE 44
BETWEEN
CANAAN & NORFOLK
CONNECTICUT

VISIT OUR GOURMET FOOD SHOP

Fourteenth Program

Symphony No. 4 in A Minor, Op. 63

Jean Sibelius

Born in Tavastehus, Finland, December 8, 1865

This symphony, completed in 1911, was first performed at Helsinki on April 3 of that year, under the composer's direction.

An incident in the life of Sibelius in 1907, related by himself, is a clear indication of a marked turning point in his career as artist at that time. Gustav Mahler then came to Helsinki to fulfill an engagement as conductor. Mahler was at the height of his career — if not generally accepted as a musical Messiah, at least a spectacular figure, as conductor and as composer, before the world. Sibelius was a recluse in a country beyond the musical paths, who had attracted favorable attention here and there. Mahler, disinclined toward social activities, was glad to be alone with Sibelius. The two men were drawn to each other. They took walks together, and "discussed all the great questions of music thoroughly." They were congenial, for both were serious-minded, idealistic, introspective with a vein of pessimism, and in their musical expression intensely personal. The similarity ended there. In one important respect they found their views diametrically opposite. "When our conversation touched on the essence of the symphony," Sibelius has written for the biography by Karl Ekman, "I said that I admired its severity and style and the profound logic that created an inner connection between all the motifs. This was the experience I had come to in composing. Mahler's opinion was just the reverse: 'No, the symphony must be like the World. It must embrace everything.' "

Sibelius' musical thinking was moving with drastic insistence toward the barest essential clarity both of form and orchestration. At the very same time, European composers were stretching toward an unprecedented extravagance in picturization, in orchestral and structural magnitude. The years 1909, 1910, and the opening of 1911, the years which brought forth from Sibelius his Fourth Symphony, were also those of Mahler's "Symphony of a Thousand" (No. 8), of Strauss' *Elektra* and *Der Rosenkavalier,* of Debussy's *Images,* Ravel's *Daphnis et Chloé,* Schmitt's *Salomé,* Scriabin's *Prometheus,* and Stravinsky's *Oiseau de Feu.* Sibelius, the most solitary of composers, was unaffected by this orchestral luxuriance, although he did listen to contemporary music with interest and in other ways was unmistakably influenced by it. His Third Symphony, written in 1907, showed emotional moderation as compared with the First and Second, rather than any notable change in style. The string quartet of 1909 he called *"Voces Intimae,"* as if, secluded in reflection, urged toward some transformation, he were listening to tentative voices within himself.

Fourteenth Program

SATURDAY EVENING, AUGUST 15, *at* 8:30

LEONARD BERNSTEIN, *guest conductor*

SIBELIUS . . . . . Symphony No. 4 in A minor, *Op.* 63

I. Tempo molto moderato quasi adagio

II. Allegro molto vivace

III. Il tempo largo

IV. Allegro

CHÁVEZ . . . . . Sinfonia India

INTERMISSION

BRAHMS . . . . . Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo

II. Adagio non troppo

III. Adagietto grazioso, quasi andantino

IV. Allegro con spirito

BALDWIN PIANO

RCA VICTOR RECORDS

Berkshire Playhouse

STOCKBRIDGE, MASSACHUSETTS

WILLIAM MILES, *Director*

Week of July 13

FAY BAINTER *in*

"THE VELVET GLOVE"

by ROSEMARY CASEY

Week of July 20

KATHERINE ALEXANDER *in*

"THE MARQUISE"

by NOEL COWARD

with BARBARA BRADY

Week of July 27

FRANCESCA BRUNING *in*

"JANE"

by SOMERSET MAUGHAM and S. N. BEHRMAN

with ALAN HEWITT

Week of August 3

"THE THREE TOED PONY"

a new comedy by SIDNEY MICHAELS

with ROMNEY BRENT

Week of August 10

"AFFAIRS OF STATE"

by LOUIS VERNEUIL with

GAYE JORDAN KENDALL CLARK

Week of August 17

"GIGI"

adapted by ANITA LOOS from the story by COLETTE

with DEIRDRE OWENS

VIOLA ROACH WILLIAM ROERICK

Season continues through September 5th

Nightly (except Sunday) at 8:45
$3.00, $2.00, $1.30, tax incl.

Matinees Wednesday and Saturday at 2:30
$2.00 and $1.30, tax incl.

TWO SPECIAL MATINEES!

Thursday, August 13 — Friday, August 14

The Incomparable Singing Comedienne

ANNA RUSSELL

All seats reserved $2.40 tax included

For reservations write Box Office or
phone Stockbridge 460

Sibelius, composing his Fourth Symphony, seems to have been urged toward condensation, compactness, the reduction of his musical thoughts to their barest essentials, as if by this means each single note might become vital to the organism. The measures of tension are less suspensive, less anticipatory than those of the First and Second Symphonies, nor do they lead to release in broad and expansive melody. Nor is there, except in brief glimpses, the easy flowing lyricism which is to be found in the Third. He seems deliberately to have put behind him all upholstery of rich chords, all devices of color which woo the ear by sensuous appeal. The themes are invariably fragmentary, taking always different shapes, welded into continuity by the composer's entire absorption in his task. There is clash of melodic line, of harmony, of tonality, but a sense always of certainty and conviction. When early, puzzled commentators called this symphony groping and experimental, they could have said nothing which was farther from the truth. On almost every page it is a music of spare lines, and of power and direction. The study of it gives an increased sense of inevitability.

What makes this symphony of a piece is that quality which unifies any important work of art — a singleness of intention; a clear method engendered by the subject in hand, and by the mood of the moment. Nothing binds it more obviously than its modality. Where a Debussy would work his special scale into captivating chord chains, Sibelius divulges his harmonic scheme mostly in the successive intervals of an open and linear music.

The first movement is the only one which directly complies with formal tradition. The sonata form is followed clearly, but with the greatest conciseness. The movement is only 114 measures in length, and would be the shortest of all were it not for its slow tempo. It begins in the low strings with four notes, having the characteristic compass of the augmented fourth. From this, the solo 'cello develops a wider theme, in the compass of a seventh. The music gathers tension and sonority until, after sombre and threatening chords from the brass, a more definite theme, characteristically syncopated, is proclaimed in

ORIGINAL BERKSHIRE HILLS

ANTIQUES SHOW

TOWN HALL • LENOX, MASS.

July 30th thru August 15th

(Closed Sundays)

DAILY from 11 A.M. *to* 10 P.M.

Management

BERKSHIRE HILLS ANTIQUES INC.

F-sharp major by the high strings. The very brief development makes use of the themes disclosed by setting them against a driving tremolo string figure. In the recapitulation, likewise brief, the music subsides at last with the repeated sliding fall of a half-tone, a trait which is to be used again and with an even more haunting effect at the end of the slow movement.

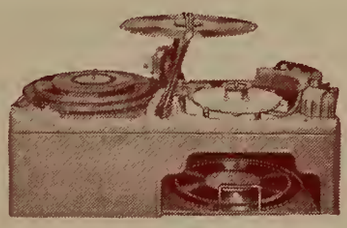
The second movement is in a rapid and lilting triple measure which might be almost conventional in effect were it not for the persistence of unaccustomed intervals. The oboe first takes the melody. Then, as the rhythm changes to a duple dactylic measure, the strings take the entire burden. The earlier rhythm and theme is shortly re-established. The music is almost light and carefree in character, until the tempo becomes twice as slow and the mood more serious and deliberate.

The slow movement is composed of two alternating constituents, the first a rising figure disclosed by the flute in dialogue with other wood-wind instruments and reminiscent of the first movement; the second, a long-breathed and passionate theme. This theme could properly be called the only one in this symphony of fragments which has a long and rounded contour. It does not at once attain full statement, but is first hinted in two measures from the horn quartet, and presently more clearly suggested by the strings. Each recurrence gives the theme a longer span, the 'cello at length singing it against string tremolos. The melody is heard in its fullness only when played by the entire strings at the climax of the movement.

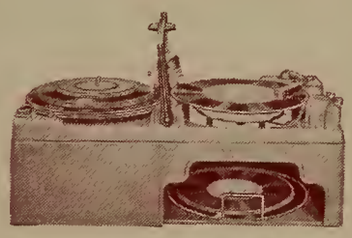
The finale is by far the longest and most developed of the four movements. Again it consists of a succession of short themes laid forth one after another, each seeming to grow from the last. The movement is more fully scored, attaining a climax of sonority with bell notes and long chords over rushing string scales. It can be said of this movement, even more than of its predecessors, that it is built of many small pieces, each so integral as to lose its point if an attempt were made to isolate it from the context. Like each of the foregoing movements, this one ends quietly, now in an oft repeated A of the strings. The voice of the symphony keeps its poignancy and sombre color in subsidence. It becomes mystic and provocative.

Lincoln

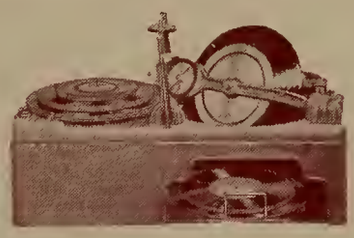
Automatic Turn-over Record-changer



Vacuum cup picks up the record.



Record is gently placed on turntable.



The Lincoln turns the record over for you.

THE FINEST RECORD-CHANGER SCIENCE HAS DISCOVERED

- **Provides up to 21 hours of continuous music with full loading of 22 LP 33⅓ r.p.m. records...up to 3½ hours with 20 —45 or 78 r.p.m. records...*playing one side or both sides in proper sequence.***
- **Soft rubber suction cups handle the records. No metal (except needle) touches the records.**
- **Stops automatically after last record.**

Especially recommended for custom installations.

SYMPHONIES, concerti and other works complete on one Long-Playing record, are played without interruption on the LINCOLN.

exclusively at

LIBERTY Music Shops

450 MADISON AVENUE • 795 MADISON AVENUE
975 MADISON AVENUE (HOTEL CARLYLE)
NEW YORK 22, N. Y.
228 EAST POST ROAD
WHITE PLAINS

- **Come in for a demonstration or write for free brochure.**

CRANE
MUSEUM

historical exhibits of
fine papermaking
since 1801
open 2 to 5 p.m.
monday through friday
june-september
Dalton, Massachusetts

•

Five miles east of Pittsfield
on route no. 9

Sinfonia India

Carlos Chávez
Born near Mexico City, Mexico, June 13, 1899

The *Sinfonia India* was composed by Mr. Chávez during his visit to the United States in 1936. There are three Indian melodies used in this score: one each of the Seris (of Sonora), the Huicholes (of Nayarit), and the Yaquis (of Sonora). The composer chose these melodies, according to information received from his friend Herbert Weinstock, because they struck him as forming a unity. "He was interested later to realize that all three of them came from the northern Pacific coast of Mexico." "It was very important," adds Mr. Weinstock, "to distinguish between *mestizo* music (Indian-European) and true indigenous or Indian music. It is the latter which often engages Mr. Cháves' attention. It is interesting to note, however, that only in the *Sinfonia India* is there any direct quotation of Indian melodies in Mr. Chávez' compositions. This is, by the way, quite clearly a symphony in three movements played without pause." The percussion instruments called for are Indian drums, a water-gourd, various rasps (such as the *güiro*), rattles, cymbals, and timpani.

The composer has written the following note about the music from which he has drawn his materials:

"The indigenous music of Mexico is a reality of contemporary life. It is not, as might be thought, a relic to satisfy mere curiosity on the part of intellectuals, or to supply more or less important data for ethnography. The indigenous art of Mexico is, in our day, the only living manifestation of the race which makes up approximately four-fifths of the country's racial stock.

"The essential characteristics of this indigenous music have been able to resist four centuries of contact with European musical expressions. That is, while it is certain that contact with European art has produced in Mexico a *mestizo* (mixed) art in constant evolution, this has not meant the disappearance of pure indigenous art. This fact is an index to its strength.

"The force of indigenous art is rooted in a series of essential conditions. It obeys a natural creative impulse of the individual toward an expression at once legitimate and free of affectation. In musical terms, the great expressive strength of indigenous art is rooted in its intrinsic variety, in the freedom and

The Carry-All
A COUNTRY GIFT SHOP
ARTS AND CRAFTS

Route 183 — 2 miles south of Tanglewood

amplitude of its modes and scales, in the richness of its instrumental and sound elements, and in the simplicity and purity of its melodies.

"The ethical conditions of this art are another reason for its strength. It is an optimistic art. If it suffers at times from the tyranny of magic formulæ, that does not place it in the position of mystical complaining, of a man supplicating and imploring, humiliating himself. On the contrary, it indicates the position of a man who influences or commands superior and invisible forces with decision. Also, this art almost always partakes of the healthiness of every combative action: music for hunting-dances and songs of war. At other times, when the music is joined to words, the poetic images reveal more than ever the feeling and knowledge of natural phenomena in their profound simplicity: the behavior of animals, knowledge of the flowering and reproduction of plants.

"There is never, in this music, a morbid or degenerate feeling, never a negative attitude toward other men or nature as a whole. The music of America's immediate ancestors is the strong music of a man who constantly struggles and tries to dominate his surroundings. Imported manifestations opposed to the feeling of this music have been unable to destroy it because they have not succeeded in changing the ethical conditions of individuals." (*Translated by* Herbert Weinstock.)

A leading figure in Mexico's recent awakening to a national musical consciousness, Carlos Chávez had of necessity to develop from alien precepts in his musical foundations. Nevertheless, he was largely self-taught; he submitted to no teacher in harmony or counterpoint, but examined the orthodox textbooks, the works of the classical masters, accepting or rejecting according to his needs. In such ways he worked out his salvation, though not entirely without guidance: Manuel M. Ponce (who is counted among the avowed "nationalists") was one of his early instructors. His original compositions began to appear when he was twenty-one, and wrote the ballet "New Fire." At this age he traveled in Europe; since 1923 he has made numerous visits to the United States. Inevitably a modernism and a traditionalism as well, which did not originate in his own country, have found a way into his music. Basically, he has striven toward independent expression, consistent with his racial origins. "We do not depreciate European music," he has stated, "or music of any other nation. We admire the genuine expression of any people. Nor is our desire to recover the Mexican tradition one merely for the sake of recovering it. Mexico is as rich, as personal, as strong in music as in painting and architecture."

Chávez has been one of a considerable group in

Refreshments are served at the Tanglewood Cafeteria before concerts and at intermission.

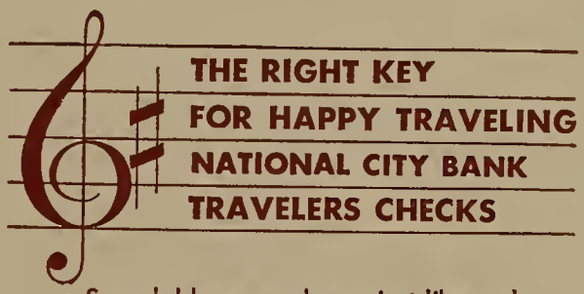
Elm Court

Lenox, Massachusetts

Cordially Invites
You and Your Friends
To Visit the Main House for
LUNCHEON, COCKTAILS
and DINNER

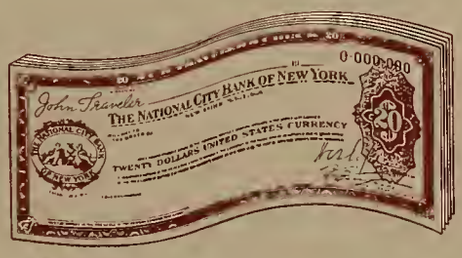
The Formal Gardens and Greenhouses
are open for your pleasure.

Lenox 670



- Spendable everywhere—just like cash
- Safe—prompt refund if lost or stolen
- Good until used
- Cost only 75¢ per $100
- Buy them at your bank

NCB
TRAVELERS CHECKS



BACKED BY THE NATIONAL CITY BANK OF NEW YORK
First in World Wide Banking
Member Federal Deposit Insurance Corporation

this aim, but he has also been a conspicuous founder and leader of the national movement. It was in 1928 that he established Orquesta Sinfónica de México, with which, until it ceased in 1949, he performed much music of the country's younger men. At the same time, he took the position (which he held for six years) as director of the National Conservatory of Music. He was also appointed head of the Mexican Department of Fine Arts, of the Secretariat of Public Education. The National Conservatory has made extensive efforts in collecting folk melody, in studying and assembling native Indian instruments. A small orchestra has been established in Mexico City, consisting of ancient Aztec and Nahua instruments. There are various *"teponaxtles"* (percussion), *"sonaja"* (rattles), *"vihuela"* (guitars), clay instruments and reed wind instruments. These are combined with imported string and brass instruments familiar to us. In the opinion of Aaron Copland, who has studied the works of Chávez, this composer has only in his earliest scores, such as the "New Fire," incorporated folk tunes in a bald and inorganic way. Gradually he has evolved a style which is racial and still his own, which subtly senses national characteristics without mere obvious borrowing. "Single-handed," writes Mr. Copland, "he has created a tradition which no future Mexican composer can afford to ignore. If I stress this point, it is because I feel that no other composer who has used folk material — not even Béla Bartók or de Falla — has more successfully solved the problem of its complete amalgamation into an art form."

PILOTUNER

MODEL AF 723 HI-FIDELITY FM-AM TUNER

FOR ALL LOVERS OF FINE MUSIC

The fabulous **PILOTUNER** adds a new dimension to your listening pleasure. It brings in FM-AM broadcast music with fantastic reality—a full depth, roundness and richness that can only be compared to in-person concert performance. Let the **PILOTUNER** expand your Joy of Listening . . . and Joy of Living. Companion Amplifier and Pre-Amplifier Units available.

Write for free catalog and name of dealer near you

Pilot Radio Corp., Dept. BF, Long Island City, N. Y.

Symphony No. 2, in D Major, Op. 73

Johannes Brahms

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

Brahms' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Having produced a First Symphony at great pains over a number of years and read many overstatements from friends and foes alike about its "somber" and "tragic" character, he was in just a year about to follow it up with a symphony bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless. Brahms no doubt preferred to let his friends find this out for themselves when they should hear the finished product in public performance.

Even Max Kalbeck, the official biographer who recorded every move of the *Meister*, was forced to speculate as to whether Brahms could have written his D major Symphony in a single year, which is to say in a single summer, or whether perchance he may have laid its plan and its theme concurrently with the First. The interesting thing about Kalbeck is that he had extracted from Brahms no evidence whatsoever on this point.

Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörtschach on the Wörthersee, where he was

Visit the

TANGLEWOOD MUSIC STORE

(Near the main gate)

Tanglewood — Souvenir Pictorial Book — 50¢

Boston Symphony Orchestra Transcontinental Tour Booklet — 25¢

Recordings and miniature scores, including works given at the Festival concerts, musical books, postcards, films, etc.

summering and, of course, composing. He mentioned that he had in hand a "cheerful and likable" [*"heiter and lieblich"*] symphony. "It is no work of art, you will say, Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not — I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with his summer resort." He had "in his head at least," so she reported in a letter to their friend Hermann Levi, "a new symphony in D major — the first movement is written down." On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was "more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: "He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship" of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): "On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*]." And three days later: "Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour. [December 30, 1877].

"It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.* Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement."

* This shows the first two movements as far slower than any present day practice. A recent timing of a Boston performance under Dr. Koussevitzky is as follows: 13½, 8, 5, 9.

Boston RECORDS

"AIRS OF SPAIN" B-300
Played by Jorge Bolet, *Pianist*

"RECITAL FAVORITES" B-301
Played by Jorge Bolet, *Pianist*

Bach — "CHACONNE" B-202

Mozart — 2 Sonatas — K-301, K304 for Violin and Piano
Played by Arthur Grumiaux, *Violinist*

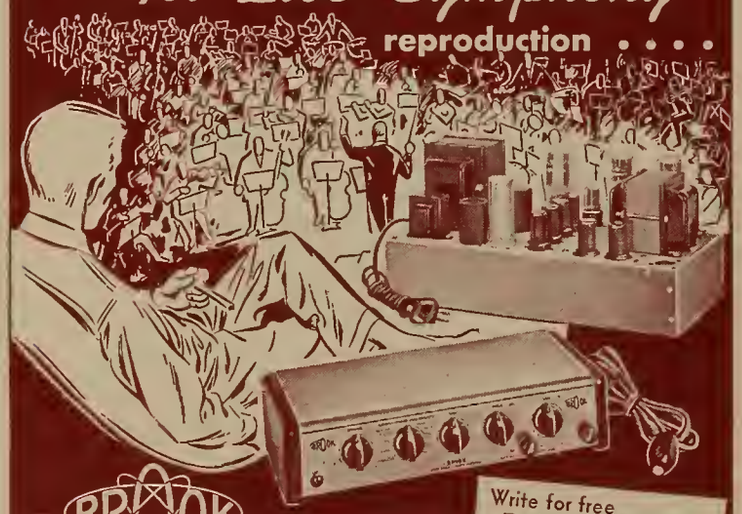
Mozart — Horn Quintet in Eb — K-407 B-201
James Stagliano — Horn Solo
Richard Burgin — Violin Solo
Joseph de Pasquale — Viola
Jean Cauhapé — Viola
Samuel H. Mayes — Violoncello

Rust — Viola Sonata
Joseph de Pasquale — Viola Solo
Samuel H. Mayes — Violoncello
James Stagliano — Horn
Harry Shapiro — Horn

"FRENCH HORN MASTERPIECES" B-200
Played by James Stagliano

Bizet — Goldovsky's Companion to "CARMEN" B-100

Stage a "Music Festival" in your own LIVING ROOM For "Live" Symphony reproduction . . . .



BROOK
HIGH QUALITY AUDIO AMPLIFIERS
Write for free Technical Bulletin, detailed Distortion Analysis & booklet "Better Listening" Dept.X
BROOK ELECTRONICS, INC.
First in the High-Quality Audio Field Since 1934
34 DeHART PLACE, ELIZABETH, N. J.

Fifteenth Program

SYMPHONY IN B MINOR, "UNFINISHED"

FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797; died in Vienna, November 19, 1828

This Symphony, sometimes listed as No. 8, was composed in 1822 (it was begun October 30), and first performed thirty-seven years after the composer's death. It was conducted by Herbeck at a concert of the *Gesellschaft der Musikfreunde* in Vienna, December 17, 1865.

The world, discovering some forty-three years *post facto* a "masterpiece," which, for all its qualities, is but half a symphony, has indulged in much conjecture. Did Schubert break off after the second movement on account of sudden failure of inspiration, or because he was careless of the work (which he certainly seems to have been) and did not realize the degree of lyric rapture which he had captured in those two movements? Or perhaps it was because he realized after a listless attempt at a third movement that what he had written was no typical symphonic opening movement and contrasting slow movement, calling for the relief of a lively close, but rather the rounding out of a particular mood into its full-moulded expression — a thing of beauty and completeness in itself. The Schubert who wrote the "Unfinished" Symphony was in no condition of obedience to precept. He found his own law of balance by the inner need of his subject. Professor Tovey finds the theme projected for the scherzo "magnificent," but is distrustful of what the finale might have been, for Schubert's existing finales, with the possible exception of three, he considers entirely unworthy of such a premise. There are others who can imagine no scherzo and finale whatever as properly belonging to the symphony in the state in which Schubert seems deliberately to have left it. However, these futile speculations may be left to those who have tried to uncover in Schubert's uneventful life some unexpected source of inspiration for the symphony. Was Schubert under the spell of a visit to his idol, Beethoven, which he may (or may not) have made in that very year? Or was there some secret love affair? These questions may remain with the romancers, literary and dramatic, who, with little historical data to embarrass them, have been able to give their imagination the fullest play.

The late Alfred Einstein, whose description of this symphony in his *Schubert: A Musical Portrait,* is unequalled, wrote:

High Fidelity
THE MAGAZINE FOR MUSIC LISTENERS
2900 Publishing House - Great Barrington, Mass.

Fifteenth Program

SUNDAY AFTERNOON, AUGUST 16, *at* 2:30

SCHUBERT . . . . . Symphony in B minor ("Unfinished")

I. Allegro moderato — II. Andante con moto

WAGNER . . . . . Prelude and "Love Death," from "Tristan und Isolde"

WAGNER . . . . . A Siegfried Idyll

WAGNER . . . . . Excerpts from Act III, "Die Meistersinger von Nürnberg"

Introduction — Dance of the Apprentices —
Entrance of the Mastersingers

INTERMISSION

RAVEL . . . . . Pianoforte Concerto (for the left hand)

(In one movement)

Soloist . . . SEYMOUR LIPKIN

RAVEL . . . . . "La Valse", Choreographic Poem

BALDWIN PIANO — RCA VICTOR RECORDS

His instructions to his musicians are a mixture of French, English and German — with French predominating.

Charles Munch

Fortunately, there was little chance for Charles Munch to escape music. His father was an organist and founder of the celebrated choir of St. Guillaume. Their home was even nicknamed "The Music Box".

Mr. Munch made his official conducting debut in Paris. Now Boston claims him as its own. What happens when the polished perfection of the Boston Symphony Orchestra and the brilliance of this Frenchman meet is excitingly beau tiful music!

Have you heard Charles Munch conduct the Boston Symphony in

Brahms: Concerto No. 2, in B-Flat, Op. 83. With Artur Rubinstein, pianist. "New Orthophonic Sound."

French Overtures album: Beatrice and Benedict (Berlioz) Princess Jaune (Saint-Saens).
New "45 EP Recording".

Beethoven: Symphony No. 1, in C, Op. 21.

Haydn: Symphony No. 103, "Drum Roll".

Haydn: Symphony No. 104, "London".

"Charles Munch Conducts French Music" album.

Schumann: Symphony No. 1, "Spring".

. . . available in September . . . Berlioz: Romeo and Juliet (complete).

All on Long Play. And 45 or "45 EP".

RCA VICTOR
FIRST IN RECORDED MUSIC

"A study of the two completed movements provides the probable explanation why Schubert let matters rest at that point. Unlike the C major Symphony, they have never been criticized for their 'heavenly length' — that much-quoted expression of Schumann's. Schumann's unhappy phrase may have been meant either as a tribute or as an affectionate criticism.) Schubert wrote a superbly integrated sonata movement of extraordinary tension, which, for sheer concentration, can only be matched by the first movement of Beethoven's Fifth Symphony. But so far as this movement is concerned, any comparison with Beethoven is misleading. Among the characteristic features of the 'Unfinished' are its dynamics, but they are fundamentally different from those of Beethoven, the great master of dynamics. Beethoven's mighty orchestral *crescendi* always culminate in correspondingly mighty outbursts. With Schubert these outbursts are shorter, as it were more dangerous, and the contrasts are sharper and more clear-cut. Beethoven is full of pathos; Schubert possessed of a daemon. And the same contrast is apparent in both harmony and melody. Why B minor? It has been suggested with some justification that the answer is to be found in a number of Schubert's B minor songs, all filled with a mysterious or uncanny sense of power — *Der Unglückliche,* for example, or *Der Doppelgänger.* But this first movement springs from a more fathomless source; and the expression of poignant melancholy and the outbursts of despair could be answered only by the innocence of the *Ländler*-like second subject, which ventures with such a brave show of courage into the development. Here once more is a sonata movement that is not simply a 'framework' but, within the letter and spirit of conventional rules, a masterly renewal and vindication of the form.

"The second movement, an Andante (with the subsequent addition of 'con moto') in the simplest binary form with coda, is not, as might be expected, in D major or A major, but in the key of E major, which is lifted far above normality and beyond traditional emotion. One might here suppose the influence of Beethoven to have been at work, in the shape of the Larghetto of his Second Symphony, and once again any comparison would be inadmissible. A better parallel would be the Andante of Schubert's own B major Sonata. Here there is no longer any crescendo or diminuendo, but only the dynamic contrasts between loud and soft; no melodic 'development,' but only the interplay of small or large melodic groups of magical charm and magical euphony. Reference has already been made to the boldness of the harmony in the so-called second subject and in the modulations in the coda. The whole movement, in its mysterious and unfathomable beauty, is like one of those plants whose flowers open only on a night of the full moon.

"It is obvious why Schubert abandoned work on this symphony. He could not 'finish' it, in any sense of the word. The Scherzo, which is fairly com-

RCA VICTOR RECORDS
BOSTON SYMPHONY ORCHESTRA

Recorded under the leadership of CHARLES MUNCH

Beethoven Symphony No. 7, Symphony No. 1

Berlioz "Romeo and Juliet" (complete) (To be released soon)

Brahms Symphony No. 4
Piano Concerto No. 2, in B flat — Soloist, ARTUR RUBINSTEIN

Bruch Violin Concerto No. 1 — Soloist, YEHUDI MENUHIN

Handel Water Music

Haydn Symphony No. 103 ("Drum Roll"), Symphony No. 104 ("London")

Honegger Symphony No. 5 } (To be released soon)
Roussel "Bacchus and Ariane" }

Schubert Symphony No. 2

Schumann Symphony No. 1 ("Spring"), Overture to "Genoveva"

ALBUM: *Ravel,* "Rapsodie Espagnole," "La Valse"; Overtures, *Berlioz,* "Beatrice and Benedick"; *Lalo,* "Le Roi d'Ys"; *Saint-Saëns,* "La Princesse Jaune"

Among the recordings under the leadership of SERGE KOUSSEVITZKY

Bach Brandenburg Concerto No. 1, in F
Brandenburg Concerto No. 6, in B-Flat
Suite No. 1, in C, Suite No. 4, in D

Beethoven Symphony No. 3, in E-Flat, "Eroica"
Symphony No. 5, in C Minor, Op. 67
Symphony No. 9, in D Minor, "Choral"

Brahms Symphony No. 3, in F, Op. 90

Haydn Symphony No. 92, in G, "Oxford"
Symphony No. 94, in G, "Surprise"

Khatchaturian Concerto for Piano and Orchestra
Soloist, WILLIAM KAPELL

Mendelssohn Symphony No. 4, "Italian"

Mozart Eine kleine Nachtmusik
Serenade No. 10, in B-Flat, K. 361
Symphony No. 36, in C, K. 425, "Linz"
Symphony No. 39, in E-Flat, K. 543

Prokofieff Violin Concerto No. 2, in G Minor, Op. 63,
Soloist, HEIFETZ
Symphony No. 5
Peter and the Wolf, Op. 67
Narrator, Eleanor Roosevelt

Ravel Bolero
Ma Mère L'Oye Suite

Schubert Symphony in B Minor, "Unfinished"

Tchaikovsky Serenade in C, Op. 48
Symphony No. 4, in F Minor, Op. 36
Symphony No. 5, in E Minor, Op. 64

COMMEMORATIVE ALBUM

Sibelius Symphony No. 2, in D, Op. 43, *R. Strauss* Don Juan, Op. 20, *Wagner* Siegfried Idyll

Recorded under the leadership of LEONARD BERNSTEIN

Stravinsky "L'Histoire du Soldat,"
Octet for Wind Instruments

Recorded under the leadership of PIERRE MONTEUX

Stravinsky "Le Sacre du Printemps"

The above recordings are available on both Long Play (33 1/3 r.p.m.) and 45 r.p.m.

Also many recordings by the *BOSTON POPS ORCHESTRA, ARTHUR FIEDLER,* Conductor.

Seventy-Third Season • 1953–1954

BOSTON SYMPHONY
ORCHESTRA

CHARLES MUNCH, *Music Director*

Concerts in
BOSTON (Symphony Hall) (Oct. 9–May 1)
24 Friday Afternoons
24 Saturday Evenings
9 Tuesday Evenings
6 Sunday Afternoons

CAMBRIDGE (Sanders Theatre)
6 Tuesday Evenings

PROVIDENCE (Veterans Auditorium)
5 Tuesday Evenings

NEW YORK (Carnegie Hall)
5 Wednesday Evenings
5 Saturday Afternoons

BROOKLYN (Academy of Music)
5 Friday Evenings

WASHINGTON (4), NEW HAVEN (2), HARTFORD, NEW LONDON, NORTHAMPTON, SPRINGFIELD, NEWARK, PHILADELPHIA, NEW BRUNSWICK, BUFFALO, ANN ARBOR, DETROIT, ROCHESTER, ITHACA, TROY

BOSTON POPS
ARTHUR FIEDLER, *Conductor*
(Symphony Hall May 4 — July 2)

Tanglewood, 1954

The BERKSHIRE FESTIVAL
CHARLES MUNCH, *Conductor*

The BERKSHIRE MUSIC CENTER
CHARLES MUNCH, *Director*

To receive later announcements leave your name and address at the ticket office, or write to George E. Judd, Manager, Symphony Hall, Boston.

pletely sketched, though in less and less detail (it breaks off after the first section of the Trio), and even orchestrated for its first nine bars, comes as a commonplace after the Andante. In an article entitled 'The Riddle of Schubert's Unfinished Symphony' (*The Music Review,* II, 1 [1941]), Hans Gál has made it abundantly clear that nothing could ever have been fashioned from the material of this Scherzo which could have approached the originality, power, and skill, of the two preceding movements. It is exactly what happened in the case of *Lazarus.* Are we to believe that Schubert was not fully aware of this power? He had already written too much that was 'finished,' to be able to content himself with anything less or with anything more trivial."

PRELUDE AND "LOVE-DEATH" FROM "TRISTAN AND ISOLDE"

RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner wrote the poem of *Tristan und Isolde* in Zürich in the summer of 1857. He began to compose the music just before the end of the year, completed the second act in Venice in March, 1859, and the third act in Lucerne in August, 1859. The first performance was at the *Hoftheater* in Munich, June 10, 1865.

Wagner's subjects usually lay long in his mind before he was ready to work out his text. And he usually visualized the opera in hand as a simpler and more expeditious task than it turned out to be. He first thought of *Siegfried* as "light-hearted" and popular, as suitable for the small theater in Weimar, for which its successor, *Die Götterdämmerung,* was plainly impossible. But *Siegfried* as it developed grew into a very considerable part of a very formidable scheme, quite beyond the scope of any theater then existing. When *Siegfried* was something more than half completed, its creator turned to *Tristan und Isolde* for a piece marketable, assimilable, and performable. It is true that *Tristan* was composed in less than two years. But the fateful tale of the lovers carried their creator far beyond his expressed musical intentions. *Tristan und Isolde* waited six years for performance. During two of them Wagner was still an exile and barred from the personal supervision which would have been indispensable for any production. After a partial pardon he negotiated with Carlsbad, without result, and made protracted and intensive efforts to prepare a production

A collection of clothes from
Calypso OF BERMUDA
is being shown daily from 10 to 5 at Under Mountain House, Lenox (fork left at the end of Cliffwood St.)

at the Vienna Opera, which collapsed for want of a tenor who could meet the exactions of the third act. When Wagner heard Ludwig Schnorr von Carolsfeld that problem was solved and the opera accordingly produced in Munich six years after its completion.

The Prelude, or *"Liebestod,"** as its composer called it, is built with great cumulative skill in a long crescendo which has its emotional counterpart in the growing intensity of passion, and the dark sense of tragedy in which it is cast. The sighing phrase given by the 'cellos in the opening bars has been called "Love's Longing" and the ascending chromatic phrase for the oboes which is linked to it, "Desire." The fervent second motive for the 'cellos is known as "The Love Glance," in that it is to occupy the center of attention in the moment of suspense when the pair, having taken the love potion, stand and gaze into each other's eyes. Seven distinct motives may be found in the Prelude, all of them connected with this moment of the first realization of their passion by Tristan and Isolde, towards the close of the first act. In the Prelude they are not perceived separately, but as a continuous part of the voluptuous line of melody, so subtle and integrated is their unfolding. The apex of tension comes in the motive of "Deliverance by Death," its accents thrown into relief by ascending scales from the strings. And then there is the gradual decrescendo, the subsidence to the tender motive of longing. "One thing only remains," to quote Wagner's own explanation — "longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance." When the music has sunk upon this motive to a hushed silence, there arise the slowly mounting strains of a new crescendo, the *"Liebestod."* Wagner preferred *"Verklärung,"* and never was the word used with more justification. Never has the grim finality of death been more finely surmounted than in the soaring phrases of Isolde, for whom, with the death of her lover, the material world has crumbled. Her last words are *"höchste Lust!"* and the orchestra lingers finally upon the motive of "Desire." Wagner concludes: "Shall we call it death? Or is it the hidden wonder world, from out of which an ivy and vine, entwined with each other, grew upon Tristan's and Isolde's grave, as the legend tells us?"

* The finale, now known as the "Love-Death," was named by Wagner "Transfiguration" *("Verklärung")*.

Visit the
Tanglewood Music Store

SAMMY VINCENT MUSIC CENTER
BERKSHIRE'S LARGEST MUSIC CENTER
— Records — Radios — Television — Baldwin Pianos —
23 North Street, Pittsfield

AEOLIAN-SKINNER ORGAN COMPANY, INC., BOSTON
Builders of the Instruments in
SYMPHONY HALL *and* TANGLEWOOD

☆ ☆ ☆

WILLIAM E. ZEUCH, *Vice President* — G. DONALD HARRISON, *President* — JOSEPH S. WHITEFORD, *Vice President*

NEW ENGLAND CONSERVATORY OF MUSIC
HARRISON KELLER, *President*
Faculty of the Conservatory includes the following members of the Faculty of the Berkshire Music Center

RAYMOND ALLARD
RICHARD BURGIN
SARAH CALDWELL
GINO CIOFFI
JOSEPH DE PASQUALE
LORNA COOKE DE VARON
GEORGES FOUREL
FERNAND GILLET
BORIS GOLDOVSKY
ALFRED KRIPS
GEORGES LAURENT
SAMUEL MAYES
ROSARIO MAZZEO
GEORGES MOLEUX
WILLEM VALKENIER
ROGER VOISIN
FELIX WOLFES
ALFRED ZIGHERA
BERNARD ZIGHERA

FALL TERM BEGINS SEPTEMBER 14
For full information write the DEAN, 290 HUNTINGTON AVE., BOSTON, MASS.

The

Mannes College of Music

formerly known as The Mannes Music School

now offers a five-year course leading to the

BACHELOR OF SCIENCE DEGREE

•

REGISTRATION:

September 23-29, 1953

CLASSES BEGIN: October 1, 1953

•

For Catalog, Write: REGISTRAR

THE MANNES COLLEGE OF MUSIC

157 East 74th Street • New York 21, New York

REgent 7-4476

A Siegfried Idyll

Richard Wagner

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

"A Siegfried Idyll" was composed in November, 1870, and first performed at Tribschen on December 25 of that year.

The "Siegfried Idyll," a birthday gift to Cosima from Wagner in the first year of their marriage, was performed as a surpise to her on Christmas day in the Wagners' villa on Lake Lucerne, at half-past seven in the morning. There were elaborate secret preparations — the copying of the parts, the engaging of musicians from Zürich, rehearsals in the foyer of the old theatre and at the Hotel du Lac in Lucerne. Christmas morning at Tribschen the musicians tuned in the kitchen, and assembled quietly on the stairs. There were fifteen players, Hans Richter taking both viola and trumpet, having practiced in seclusion upon the latter unaccustomed instrument. Wagner conducted from the top of the stairs what turned out to be, in the testimony of Richter, a faultless performance.

"A Siegfried Idyll" is far more than an occasional piece of music, a passing incident of Wagner's family life at Tribschen. It could well be called the unflawed reflection of the first moment of deep

"Closest Inn to Tanglewood" AVALOCH

Dining at Avaloch is not only a delight because of the deliciousness of the food and the agreeable surroundings, but also because the wonderful location two hundred yards west of the Tanglewood gate enables you to enjoy a leisurely pre-concert dinner without the necessity of "leaving early to beat the traffic."

When the weather is fair there is service in the gardens and on the terrace, with their far reaching view of lakes and mountains.

A Sumptuous Pre-Concert Buffet is Served Saturday Evenings from 5:30 P.M. at $3.25 per Person.

On Wednesday Evening There is an Outdoor Steak Roast at $4.75 per Person.

On other evenings table d'hote dinners are served from $2.75 to $4.75.

EXCELLENT LODGINGS ARE ALSO OFFERED.

AVALOCH • A Country Inn • Tel. Lenox 41

In the Heart of the Berkshires

☆

again welcomes old friends and new visitors to the Berkshires —

Pittsfield Headquarters for tickets to the Berkshire Festival, Stockbridge Playhouse, Jacob's Pillow and other surrounding attractions.

☆

serenity and felicity in the constantly unsettled life of the composer.

The cradle folk-song, *"Schlaf', mein Kind, schlaf' ein,"* the only theme in the Idyll which does not also occur in the Third Act of "Siegfried," of course implicates the namesake of the Norse hero, the son of Richard and Cosima. Their "Fidi" as they fondly called him was eighteen months old when the Idyll was written. It was not less an expression of the peace of soul that Wagner had found at Tribschen, their idyllic island perfectly insulated by the blue waters of Lake Lucerne from the pressing creditors, the prying visitors, the enemies at court and gossip mongers from which the pair had taken precipitate flight at Munich. Tribschen was the *"Asyl,"* at last, where Wagner could give himself to the creation of scores without fear of sudden stress and disruption. A *"Tribschener Idyll"* was Wagner's first title for the work.

But in a deeper sense, Cosima is the true center of the Idyll. It was her love which brought his content, and the themes of the Idyll, deriving from the love scene of Siegfried and Brünnhilde, had their inner source in the first union of Richard and Cosima. When Wagner at Tribschen played her excerpts from the Third Act of "Siegfried," which had just come into being, so writes du Moulin-Eckart, in his life of Cosima, "she felt as though she must faint for mingled pain and bliss. Then did she realize the object and duty of her life at Tribschen. But he rose and pointed to her portrait, saying that 'this was what he beheld as he had written it all; life still remained upon the heights.' . . . She really felt that this third act of Siegfried was intimately bound up with her, and with her whole being; for the Master was now drawing upon the themes which had come into being during that period at Starnberg when she had come to him. At the time they had intended them for quartets and trios, but now they found their true application, for they formed the setting of Brünnhilde's song: *'Ewig war ich, ewig bin ich.'* And in this is revealed a wondrous mystery of love and creation." This song found its way into the "Siegfried Idyll" as its principal theme.

Liszt, receiving the score from his son-in-law, aptly called it "that wondrous hymn in praise of domestic sentiment," and indeed, the Idyll was in spirit a true forerunner of the Symphonia Domestica. When, in 1878, Wagner felt that the time had come to release the score to the world in publication, Cosima was deeply distressed. "The Idyll is going off today," she wrote in her diary. "My secret treasure is becoming common property; may the joy it will give mankind be commensurate with the sacrifice that I am making." Indeed, the Idyll was never intended for public knowledge but for the intimacy of the family circle. Ernest Newman points out in an article in the *London Sunday Times* that Wagner allowed it to be published with great reluctance and "under financial duress."

In this same article Mr. Newman makes some conjectures about the quartet which Wagner sketched for Cosima at Starnberg in the summer of 1864, the time of their secret union when Cosima was still the wife of Von Bülow. The main theme of the quartet is known to have become the main theme of the Idyll. Mr. Newman decides that the second theme in the Idyll, which in the opera Brünnhilde sings to the words *"O Siegfried, Herrlicher, Hort der Welt!"* had also its origin in the quartet. "I lack the space here," he writes, "to go into all the technical details that warrant this supposition — the fact, for instance, that the two melodies have obviously been framed to go with each other in invertible counterpoint, a feature which has no relevance to the opera, but would be vital in the quartet. Here I can only point out that this discovery of the prehistory of the two themes explains at last several things that have always been a bit of a puzzle in the third act of the opera, such as the sudden change of Wagner's procedure from the close motive-working of the preceding (and following) pages to an expansive lyrical style, and the frequently bad 'declamation' of this section, the words being sometimes pulled out of shape in a quite un-Wagnerian way to make them fit melodies that have not run out of them but have been superimposed on them."

Mr. Newman is disturbed by the fact that the lullaby itself ante-dated Wagner's son Siegfried. The little "quasi folk tune," the use of which in the

Boston Music Co.

NEW ENGLAND'S FINEST AND
MOST COMPLETE MUSIC HOUSE

SHEET MUSIC • RECORDS • ALBUMS

• Literature and Study Books • Instruments
• Excellent stock of small scores • Musical Gifts

We Mail Everywhere

116 BOYLSTON STREET • BOSTON 16

OLD STURBRIDGE VILLAGE
presents a Music Play
The Devil and Daniel Webster

"MUSIC and DRAMA under the stars"
Singers from the Metropolitan & N. Y. City Center Operas, the Broadway stage and a ballet group
JULY 18 - AUG. 30 at 8:45 every night except Monday
Reserved seats $3.50, 3.00, 2.50
General admission $1.75, 1.25 tax exempt
Tickets at Box Office 13, Old Sturbridge Village, Mass. Write or telephone

Idyll he calls "a curious and inexplicable piece of spatchcocking," was written in the "Brown Book," an intimate journal which Wagner intended for Cosima alone, on the last day of 1868. He remarks that this cradle song "has therefore little basic connection with the accredited hero of the Idyll, the baby Siegfried, who was not born. . . . The heroine of it was little Eva, who was nearly two years old at that time." This would seem to be taking due glory from the eagerly anticipated Siegfried, destined to be born five months later — June 5, 1869. Nothing would be more natural than that the Idyll itself, a poem of domestic felicity stemming from tender thoughts of Cosima, should have taken precisely the course it did. Such a cradle song would be part of it. Just as Wagner named his first-born son after a hero long associated with his creative career, in writing the Idyll he would have readily linked the child Siegfried, then the center of delighted attention by both parents, with every fond association of Tribschen."

Excerpts from Act III, "Die Meistersinger von Nurnberg"

Richard Wagner

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

"Die Meistersinger von Nürnberg" was first sketched by Wagner as a possible opera subject at Dresden in 1845. He wrote the libretto in Paris in 1861, and completed the score in 1867. The first performance of the opera was at the Royal Court Theatre in Munich, June 21, 1868.

The Introduction to the Third Act of *"Die Meistersinger"* is music of Hans Sachs in revery, for the composer is preparing his hearers to behold the master cobbler seated alone in his study musing over a book. The Introduction opens with a fine contemplative theme, first given to the 'cellos. Wagner himself has explained his purpose: "The opening theme for the 'cellos has already been heard in the third strophe of Sachs' cobbler-song in Act II. There is expressed the bitter cry of the man who has determined to renounce his personal happiness, yet who shows the world a cheerful, resolute exterior. That smothered cry was understood [in the Second Act] by Eva, and so deeply did it pierce her heart that she fain would fly away, if only to hear this cheerful-seeming song no longer. Now, in the Introduction to Act III, this motive is played alone by the 'cellos, and developed in the other strings till it dies away in resignation; but forthwith, and as from out the distance, the horns intone the solemn song wherewith Hans Sachs greeted Luther and the Reformation, which had won the poet such incomparable popularity. After the first strophe the strings again take single phrases of the cobbler's song, very softly and much slower, as though the man were turning his gaze from his handiwork heavenwards, and lost in tender musings. Then, with increased sonority, the horns pursue the master's hymn, with which Hans Sachs, at the end of the Act, is greeted by the populace of Nuremberg. Next reappears the strings' first motive, with grandiose expression of the anguish of a deeply stirred soul; calmed and allayed, it attains the utmost serenity

SPRAGUE ELECTRIC COMPANY

NORTH ADAMS, MASSACHUSETTS

Manufacturers of Electrical Components

The whiskey that didn't watch the clock...*seven long years*

OLD CHARTER *Kentucky's Finest Bourbon*

STRAIGHT BOURBON WHISKEY • 7 YEARS OLD • 86 PROOF • OLD CHARTER DISTILLERY CO., LOUISVILLE, KY.

of a blest and peaceful resignation."

The final scene depicts a meadow with the gaily decorated platform from which the judges will hear the contest. A lively *Ländler,* danced in couples by the apprentices and their girls, is interrupted by the arrival and majestic entrance of the Mastersingers.

Piano Concerto for the Left Hand

Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Composed in 1931, Ravel's Piano Concerto for the Left Hand was first performed January 6, 1932, in Vienna. The soloist was Paul Wittgenstein, who had lost his right arm in the first World War.

"Ravel had worked a year on his Piano Concerto," wrote Henry Prunières in the *Revue Musicale,* "when there came to him ideas for which he had no place. He then remembered the promise made to the great pianist Wittgenstein, without a right arm, to write for him on occasion a concerto for the left hand, and on a single impulse he composed the work. Of course it was not a matter for improvisation, and several months were necessary for the elaboration, but the work was continuous, sustained by an unfailing inspiration, unlike the other concerto, or the violin sonata, several times interrupted, set aside, resumed — in a word, one finds in the concerto for the left hand what Ravel excluded with impatience from his other concerto: sentiment. This time, it takes its revenge for its long banishment, it flowers finely, and at times almost romantically."

The Concerto, which was published in 1931 as the "exclusive property" of Paul Wittgenstein, involved, so it has been said, a difference of opinion between composer and pianist, while it was being written. A writer in the *London Musical Times,* September 1, 1932, saw two sides to the controversy: "It is credibly reported that composer and performer held long and anxious debate over the new work, Herr Wittgenstein suggesting that it was too difficult, and Ravel steadfastly refusing to alter a single note. If this actually happened, our sympathies, it must be confessed, are with Herr Wittgenstein, for the Concerto sounded enormously difficult. On the other hand, the later Ravel is a mathematician of the first order, and one can easily understand his reluctance to upset results achieved by neat and nice labors."

The concerto is very short; its parts are combined into one movement (Lento; andante; allegro; tempo primo).

Ravel, with his characteristic craft for effect, reveals bit by bit the circumscribed possibilities of his soloist, withholding for a considerable time the blending of piano and orchestra. The orchestra alone (lento) first makes a complete exposition; the principal theme first stated by the contra-bassoon is taken up by the other wood winds, the brass, and finally the violins. There follows a cadenza in which the pianist gives out the theme to a setting of

CARROLL, VERGE & WHIPPLE, INC.

General Contractors — Consulting Engineers

PITTSFIELD, MASSACHUSETTS

E. J. CRAMER

General Contractor

PITTSFIELD, MASSACHUSETTS

The Berkshire Hills

OFFER many cultural attractions to make your visit a pleasant one during the Summer months.

You will find our region equally attractive in the Fall when the autumn foliage is at its best. Nature completes an incomparable transformation. Many of our inns and hotels offer substantial reductions in rates.

And for year-round good living, a place to live, work or play, hundreds of good people who were formerly seasonal visitors have chosen

THE BERKSHIRE HILLS

May we assist you in providing further details, our list of real estate agents, hotels, guest houses, and inns? Write:

THE BERKSHIRE HILLS CONFERENCE

COUNTY COURT HOUSE

PITTSFIELD 30, MASS.

chord chains, arpeggios, pedal notes, and chromatic scales. The orchestra and the piano are heard alternately, but are not really joined until a short *andante,* when the piano supports the melody as sung by the English horn. An allegro in 6-8 rhythm follows in which the piano in turn takes up the theme (a sort of tarantella) quasi *"spiccato,"* against light and staccato chords in the orchestra. (Denyse Bertrand, in *Le Ménestrel,* refers to this as a rhythm of "ragtime.") At last, soloist and orchestra are closely intermingled, with alternate emphasis. There is a return of the initial subject and tempo, the orchestra now rising to its fullest power in a large climax. There immediately follows a final cadenza in which the utmost is exacted of five fingers. Over wide arpeggios is superimposed the principal theme which must be played, by necessity, with the thumb and second finger (Henry Prunières, listening to the first Parisian performance, could hardly believe that two hands were not playing — at times he could imagine four). There is a concerted conclusion.

André Schaeffner, reviewing the first performance in Paris for *Modern Music* (March, 1933), found in the piano part "that sensibility or rather that sentimentality in harmony and even melody to which the composer of *'Miroirs,' 'Histoires Naturelles,' 'L'Heure Espagnole'* and *'L'Enfant et les Sortilèges'* has shown himself subject. The orchestra is handled at once with dignity and simplicity; imagine the accompaniment to *'Paon,'* with which the *'Histoires Naturelles'* opens, orchestrated, give it a soft accent somewhat Parsifalesque, and you will have an idea of this instrumentation, rich, yet simple in effect."

SEYMOUR LIPKIN was born in Detroit in 1927. He attended the Curtis Institute of Music in Philadelphia, where he studied piano with Rudolf Serkin. He studied at the Berkshire Music Center in 1942, and returning in 1946 became one of the conducting pupils of Dr. Koussevitzky. He was the winner of the Rachmaninoff Fund national Piano Contest in 1948. He has since joined the faculty of the Berkshire Music Center. He has appeared with this Orchestra at Tanglewood on August 10, 1948, July 14, 1951, and August 1, 1952.

Are you a composer, conductor, performer, amateur, patron of music?

Please help your colleagues in Israel. The Koussevitzky Music Collection at the Hebrew University Library, Jerusalem is in need of Orchestral, Chamber Music and Operatic works, full and study scores and instrumental parts, from Pre-Bach to contemporary periods.

New or used in *good condition.*

Send your music *prepaid* to:

Music Library Committee
American Friends of the Hebrew University
9 East 89th Street, New York 28

Note: **Because of high shipping costs to Israel, we know you will understand that we cannot accept any other kind of music for the present.**

La Valse, Choreographic Poem

Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

It was in 1920 that Ravel completed *La Valse*. The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920.

Ravel based his *"Poème chorégraphique"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prudhomme exclaiming 'We dance on a volcano.'" H. T. Parker, who gave the now extinct *Boston Evening Transcript* its musical standing, once described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

• THE BOSTON SYMPHONY CONCERT BULLETIN, BOSTON AND CIRCUIT • THE BERKSHIRE FESTIVAL PROGRAM • THE BOSTON POPS PROGRAM

The BOSTON SYMPHONY ORCHESTRA *PUBLICATIONS*

Offer to advertisers wide coverage of a special group of discriminating people. For both merchandising and institutional advertising they have proved over many years to be excellent media.

TOTAL CIRCULATION MORE THAN 500,000

For Information and Rates Call:

Mrs. Dana Somes, *Advertising Manager*

Tel. CO 6-1492, *or write: Symphony Hall,*

Boston 15, Mass.

The Personnel of the Boston Symphony Orchestra

(Seventy-second Season, 1952-1953)

Charles Munch, *Music Director*

Richard Burgin, *Associate Conductor*

Violins

Richard Burgin, *Concert-master*
Alfred Krips
George Zazofsky
Rolland Tapley
Norbert Lauga
Vladimir Resnikoff
Harry Dickson
Einar Hansen
Joseph Leibovici
Gottfried Wilfinger
Emil Kornsand
Roger Schermanski
Carlos Pinfield
Paul Fedorovsky
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
Victor Manusevitch
James Nagy
Leon Gorodetzky
Raphael Del Sordo
Melvin Bryant
Lloyd Stonestreet
Saverio Messina
William Waterhouse
William Marshall
Fredy Ostrovsky

Violas

Joseph de Pasquale
Jean Cauhapé
Georges Fourel
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Louis Artières
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci

Violoncellos

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Hippolyte Droeghmans
Karl Zeise
Josef Zimbler
Bernard Parronchi
Leon Marjollet
Martin Hoherman

Basses

Georges Moleux
Willis Page
Ludwig Juht
Irving Frankel
Henry Freeman
Henry Portnoi
Gaston Dufresne
Henri Girard
John Barwicki

Flutes

Doriot Anthony
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean Devergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo *Eb Clarinet*

Bass Clarinet

Rosario Mazzeo

Bassoons

Raymond Allard
Ernst Panenka
Theodore Brewster

Contra-Bassoon

Richard Plaster

Horns

James Stagliano
Harry Shapiro
Harold Meck
Paul Keaney
Walter Macdonald
Osbourne McConathy

Trumpets

Roger Voisin
Marcel Lafosse
Armando Ghitalla
Gerard Goguen

Trombones

Jacob Raichman
William Moyer
Kauko Kahila
Josef Orosz

Tuba

Vinal Smith

Harps

Bernard Zighera
Olivia Luetcke

Timpani

Roman Szulc
Charles Smith

Percussion

Harold Farberman
Everett Firth
Harold Thompson

Librarians

Leslie Rogers
Leonard Burkat

Delightful Places to Stay, Lunch, or Dine

The Birchwood Inn

A charming New England House with a large veranda in the center of landscaped gardens, 1½ miles from Tanglewood. Surroundings will please the most fastidious. Excellent food on the American or European plan.

CHARLOTTE WAGNER
Corner of Main and Hubbard Streets on routes 20 and 7
Telephone: 363

Chef Karl's

LUNCH • DINNER

Cuisine Par Excellence

GUEST ROOMS

Center of Lenox, Route 7-20 Telephone 8570

A SYMPHONY IN F

A resort with an F major for fun, fine food, and fabulous location. Tennis, golf, riding, swimming and dancing. Open until November. Transient meals served. Sunday buffet supper from 5:30 to 6:30.
Recommended by Duncan Hines
Lunch $1.75 Dinner $2.25
EASTOVER - lenox, massachusetts

You will enjoy a visit to the

Old Coach Grille

at the CURTIS HOTEL *in Lenox Village*

BREAKFAST • LUNCH • DINNER

Your favorite cocktail served in the garden or Cocktail Lounge

On Route 7 and 20 Tel. Lenox 16

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies

VISIT

. . . the Store at Music Inn — for fine foods — for things pertaining to food — for interesting miscellanea.

. . . the Inn Dining Room — for our famous Buffet Luncheons — 12 to 1:30 — $2.50.

. . . before and after dinner — the French songs and piano of Keith Lawrence — Dinner from 5:45 p.m. $3.25. Phone for Dinner Reservations, please.

MUSIC INN, Lenox, Mass. **Lenox 695**

Pine Acre

Lenox, Massachusetts

LUNCHEON *and* DINNER

GUESTS • Telephone LENOX 8131

WENDOVER DAIRY BAR

Church Street - - - Lenox

BREAKFAST • LUNCHES • SUPPERS

FOUNTAIN SERVICE

AIR CONDITIONED

Telephone 9277 Party Accommodations

THE YELLOW ASTER

PITTSFIELD-LENOX ROAD, PITTSFIELD, MASS.

Closed Monday • Cocktail Lounge 5:00 to Midnite • Weekday Dinners 5:00 to 10:00

Sunday Dinner — 12:30 to 7:45

MRS. A. CASSANI, Owner • *No Luncheons Served*

BERKSHIRE RESTAURANT, INC.

Sea Food Our Specialty — Choice Liquors

141 - 143 WEST STREET, PITTSFIELD, MASS. - - - - - - - - Tel. 2-0512

SEATING CAPACITY — 600 GUESTS

roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

Delightful Places To Stay, Lunch or Dine Farther Afield

Danieles Restaurant

When in Millbrook, N. Y., stop in the Millbrook Diner or Danieles Restaurant. *Air-Conditioned.*

JAMES DANIELE, *Prop.*

J-2 Milk Bar, Restaurant and Mexican Novelty Barn

BREAKFAST — LUNCH — DINNER
OR A REFRESHING SNACK

We invite you to browse in our enlarged shop.

Route 7 • Sheffield, Mass.

OLD·DROVER'S·INN
DOVER·PLAINS·N.Y.
Luncheon . . . Cocktails . . . Dinner
Overnight Accommodations
Tel. Dover Plains 2781 on Rte. 22

PINE PLAINS RESTAURANT
6 Miles from Taconic Parkway, Right of Traffic Light, Opposite the Clock Monument.
Sandwich or Dinner
PINE PLAINS, DUTCHESS CO., NEW YORK

SHEFFIELD INN
SHEFFIELD, MASSACHUSETTS ON ROUTE No. 7
An Inn for Discriminating People
STUART M. BEARD, 2ND, *Owner and Mgr.*

SUN-INSIDE
Prop. F. LANCÔME
Monterey Rte. 23 Tel. Gr. Barrington 1148M3
FRENCH CUISINE
LUNCHEON AAA APPROVED INN DINNER

WILLIAMS HOUSE
in Williamsburg, Mass.
Where you will enjoy your favorite dishes.
Emphasis on Quality
BREAKFAST : LUNCH : DINNER
ROOMS
COCKTAIL BAR
On Route 9 — 8 Miles West of Northampton
Telephone Williamsburg 511

Pre-Concert Suppers

For the accommodation of Festival visitors, suppers will be served by the parishioners of the Church on the Hill before the Saturday night concerts (August 1, 8 and 15).

The Chapel is on Main St., Lenox, near Cliffwood St. (4:30 P.M. to 7:30 P.M.).

A WORD ON *Traffic Conditions*

The large number of cars coming to the Berkshire Festival Concerts taxes the highway approaches to Tanglewood and makes for traffic congestion. The Massachusetts State Police, the Department of Public Works, police officials of Lenox, Stockbridge, Lee and Pittsfield and the administration of the concerts are cooperating fully to improve the traffic situation. A new four-lane bypass has been completed to help relieve the town of Lenox of through traffic. Nevertheless there is bound to be some traffic delay, and Festival visitors are urged to be reconciled to it in advance. You can help in several ways.

1. **FOLLOW THE TANGLEWOOD SIGNS,** which have been placed by the State Police and the Department of Public Works to show the least congested approaches.
2. **COME EARLY.** The grounds will open at noon on Sunday and at six o'clock for evening concerts. The buffet at Tanglewood will serve sandwiches, soups, beverages and other light meals before concerts. Many visitors bring picnic meals to eat on the grounds.
3. **STAY LATE.** The sudden outpouring of cars onto the highways at the close of the concerts is the principal cause of traffic delay. You are invited to stay at Tanglewood as long as convenient. The formal gardens will be open and lighted for at least an hour after every concert.
4. **HAVE PATIENCE.**

SERVICES

C. T. BRIGHAM CO.
Since 1902

The Original Paper Jobber of Western Mass.

Paper Supplies and General Merchandise

PITTSFIELD Phone 2-5540

CARR HARDWARE CO.
Plumbing Supplies, Paints, Electrical and Household Supplies, Lighting Fixtures

413-415 North Street, Pittsfield *Phone* 2-1581

J. H. Johnson's Sons, Inc.
Plumbing Contractors

Lenox, Massachusetts *Phone* 12W

WALTER LAHART
Plumbing and Heating Contractor

SHOP — Housatonic Street, Lenox Phone 397W
HOME — St. Ann's Lane, Lenox Phone 397R

WILLIAM T. LAHART
Electrical Contractor

•

SHOP
Housatonic Street . . . . . Lenox

•

HOME
School Street, Lenox . . . . . *Phone* 146

S. S. Pierce Distributor
all wines and liquors

Send for our pamphlet

Lenox Package Store
CHURCH STREET - LENOX, MASS.
Telephone Lenox 57

Lenox National Bank
GENERAL BANKING SERVICE

TRAVELLERS CHEQUES • SAFE DEPOSIT BOXES

Artist Supplies
Largest selection of
Wallpaper — Ox-line paints
MILLER SUPPLY CO., INC.
Phone 20127 • 113 South
Pittsfield, Mass.

DEVOE & RAYNOLDS PAINTS
Painting Supplies
Wallpaper & Window Glass
IRVING H. PECK, *Painting*
Stockbridge Phone 67

For Cool Refreshment . . .
For Rich Flavor . . .

It's Hoods
ICE CREAM

◈

SMOOTH and DELICIOUS

For Sale — Lenox — near Tanglewood

Spacious 1880 house in secluded area. INDOOR THEATRE in COACH HOUSE (30 x 60). Ample living accommodations for large numbers. Tennis court. Privately owned bathing beach. 8 fireplaces and 10 baths on property.

By appointment Phone Lenox 79 or Box 458 Lenox

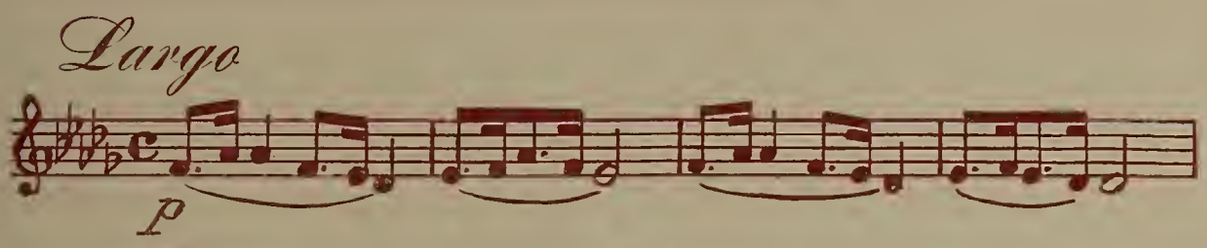
LENOX — FOR SALE

High on a hilltop overlooking Tanglewood three minutes away, spacious 20 room inn, with additional remodeled carriage house — 17 rooms completely furnished, also theatre stage. Approximately 30 acres of mountain trails. $45,000. Write Box 999 Lenox or telephone 573.

For Sale

Laurel Lake, more than an acre of land, best location on Lake. $4000. *Communicate:* 12 W 88 Central Park West, New York City.

IMPORTANT NOTES IN MUSIC



Dvořák — Symphony № 5 in E Minor, Op. 95 — 2nd Movement

Here the English horn sings a nostalgic, haunting melody — probably the orchestral passage most familiar to Americans. Popularly known as "Going Home," it evokes the Negro spiritual, a folk form towards which Dvořák was deeply drawn during his three-year sojourn in the United States.

IMPORTANT NOTE TO SMOKERS

You get enjoyment from music only by hearing it played. Similarly, the enjoyment of smoking comes only from the taste of a cigarette. And Lucky Strike — the cigarette of fine tobacco, the cigarette that's *made better* — tastes better . . . *cleaner, fresher, smoother!* Try a carton of Luckies and discover what "better taste" really means.

© A.T.Co.

LUCKIES TASTE BETTER

Cleaner, Fresher, Smoother!

PRODUCT OF *The American Tobacco Company* AMERICA'S LEADING MANUFACTURER OF CIGARETTES

THE ELUSIVE GOAL . . .

To seek perfection is to accept the highest challenge, for true perfection is a mountain without a top—a goal just out of reach, yet never out of sight. A perpetual striving for perfection in musical performance is the essence of the greatness of the Boston Symphony Orchestra. The artistic integrity, the uncompromising musical standards so firmly established through the years by the Boston Symphony Orchestra and its great conductors, are today reaching new heights.

In an allied field of music—the art of piano making—The Baldwin Piano Company has sought the same challenging goal of perfection. In a great piano as in a great orchestra there can be no compromise with ideals. As perfection is approached, the steps become shorter, yet proportionately more difficult—with time and effort no factor of consequence for just ahead lies the promise of reward.

That the Baldwin piano is so closely associated with the Boston Symphony Orchestra in the creation of truly great music is rewarding recognition of Baldwin's artistic achievements and a constant inspiration to continue the unflagging march toward the elusive goal of perfection.

THE BALDWIN PIANO COMPANY

BUILDERS OF: BALDWIN GRAND PIANOS • ACROSONIC SPINET PIANOS
HAMILTON VERTICAL PIANOS • BALDWIN AND ORGA-SONIC ELECTRONIC ORGANS